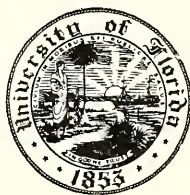


INDUSTRIAL ART AND THE MUSEUM

CHARLES R. RICHARDS


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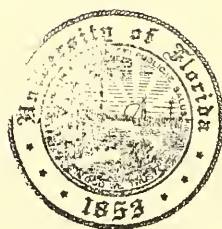
INDUSTRIAL ART AND THE MUSEUM

By CHARLES R. RICHARDS

VICE-PRESIDENT, AMERICAN
ASSOCIATION OF MUSEUMS

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PREFACE

IN the fall of 1925 "The Industrial Museum," embodying a study by the author of European industrial museums, was published. In that volume the different museums dealing with the history of science, industry, transportation, agricultural methods and inventions were described, and suggestions were made as to the organization, administration, scope, and methods appropriate for such institutions in the United States.

The present volume deals with a related but distinct kind of museum—the museum of industrial art—a museum that is concerned with the products of industry, but only in so far as art is a distinctive element in their production.

The term industrial art as used in the following pages relates to the production of things primarily of use in which the effort has been made to introduce the element of beauty. Whether the things are made by hand, or by machine, or by both, is a matter of no importance as regards their relation to life. There are only two elements, use and the aim to make beautiful, that are definitive. Each of these is concerned with purpose, the method of making is inconsequential. Under the production conditions of today hand work and machine work are often interwoven in such a fashion that no line of demarcation is possible. Even if it were, no significance attaches from the standpoint of definition. The two methods of making may be in strong contrast from the economic standpoint and in æsthetic results, but when they

comprehend the double purpose noted, they serve the same social need. In any large sense, the aims present in the conception and making are the only qualities that distinguish industrial art from the fine arts on the one hand, and the rest of the mechanical arts on the other. It is unnecessary to dwell upon the fact that beauty must first of all be achieved by thorough fitness to function, perfection of workmanship, and appropriate use of material. These factors are fundamental and sometimes sufficient in themselves, but more often they provide only a basis to which other and varied notes of beauty may be added.

In order to secure a brief presentation of the significant facts pertaining to the development and present status of European museums of industrial art, there is first given in this volume an account of these museums in the three countries or culture areas in which they have attained their largest importance.

Immediately following is a chapter upon the place of industrial art in our own museum system; after this appear short descriptions of museums in Austria, Hungary, Czechoslovakia, Switzerland, Belgium, Holland, Denmark, and Sweden. Many important museums are included in this group, but it was not deemed necessary to expand the account in further detail, inasmuch as the policies and methods involved are included, in one phase or another, in preceding chapters.

At the end will be found a chapter dealing with several special museums of industrial art which are significant from one or another point of view.

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INDUSTRIAL ART AND THE MUSEUM

PART I

CHAPTER I

BEGINNINGS OF THE INDUSTRIAL ART MUSEUM

THE fine arts museum, generally based on royal or princely collections, began to appear in Europe at the end of the eighteenth century and in some instances even earlier. Science museums also had their beginnings at about the same time; historical and ethnographical museums came only a few decades later; but the museum of industrial art is a comparatively late comer in the museum field.

It is, of course, true that applied art material had begun to appear in royal collections and in the museums which grew out of them from quite an early period. Francis I not only brought from Italy many examples of applied art, but later sent agents to that country to collect material of this kind. There were, in particular, many examples of jewelry, goldsmith work, and enamels in the treasuries of the kings of France, material which in part appears today in the Gallery of Apollo in the Louvre. Colbert also developed collections of this sort when the Gobelins was instituted and later when the manufactory of Sèvres was founded.

As far back as the seventeenth century, and in a few cases even earlier, royal and grand ducal collections,

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which included examples of industrial art, were begun in many of the German states. These collections were generally of a mixed character, often including paintings, small objects of art, such as ivories, enamels, and creations of gold and silversmith, curiosities and specimens of natural history. Added to by later princes, these collections often developed into galleries of paintings on the one hand, and sometimes into museums of natural history on the other.

Such collections of precious objects, however, were not the basis of the industrial art museums of today, although they survive as museum collections in the Louvre, the Grüne Gewölbe at Dresden, the Schatzkammer at the Hofburg at Vienna, the Bavarian National Museum, the Vienna Kunsthistorisches Museum, and other places.

In the old order of production, before the industrial revolution, when all objects of decorative art in a given country were fashioned according to a prevailing national style or mode, there was little need for a museum of industrial art. Throughout the centuries of handicraft production, uniformly accepted styles represented the full expression of popular, or, more strictly speaking, aristocratic taste, and at the same time set the bounds for contemporary work.

Responding to changed social needs and mental attitudes on the part of society, each of these styles, led by the more creative architects, artists, and designers, passed gradually by halting and tentative steps into the next.

During these style periods the governing examples of the mode were those which came from the workshops of craftsmen most in repute, or the designs issuing from leading contemporary artists and architects. These examples formed both the standards of fashion and the guide and inspiration of the designer and craftsman.

It was only after the machine appeared and quantity production, rather than the satisfaction of an élite, became the controlling factor in merchandising, that the designer lost his important place in the scheme of things. During these years of the early nineteenth century, the new order of production either simulated in more and more decadent fashion the forms of the preceding period, or developed new forms designed solely to meet the requirements of the new methods and the new machines. Only after a considerable period, during which manufacturing had wandered aimlessly into alleys and by-ways, seeking to give plausible form to its products, was the need felt for studying and learning from the fine things of former years.

It was the Romantic Revival, seizing so vividly on the imagination of Europe in the first half of the nineteenth century, that first turned men's thoughts definitely to the artistic creations of the past. In England Romanticism showed itself early in the century in the work of Scott, Keats, Byron, and Shelley. In the arts it later took the form of the Gothic Revival and expressed itself mainly in the building of churches, and in the decoration of the homes of dilettanti such as Horace Walpole. In its last stages it greatly influenced, if it did not produce, the artistic career of William Morris. France was strongly infected by the fervor of the new movement which in painting was led by Gericault and Delacroix, and in literature worked a revolution through Victor Hugo, Sainte-Beuve, Gautier, and others.

The
Romantic
Revival

In the field of applied art the new enthusiasm for medieval life brought about a mania for collecting furniture and arms, fragments and odds and ends of Gothic art, which gained a place in many households as evidence of the owners' devotion to the fashion of the day. The movement in this direction did not extend

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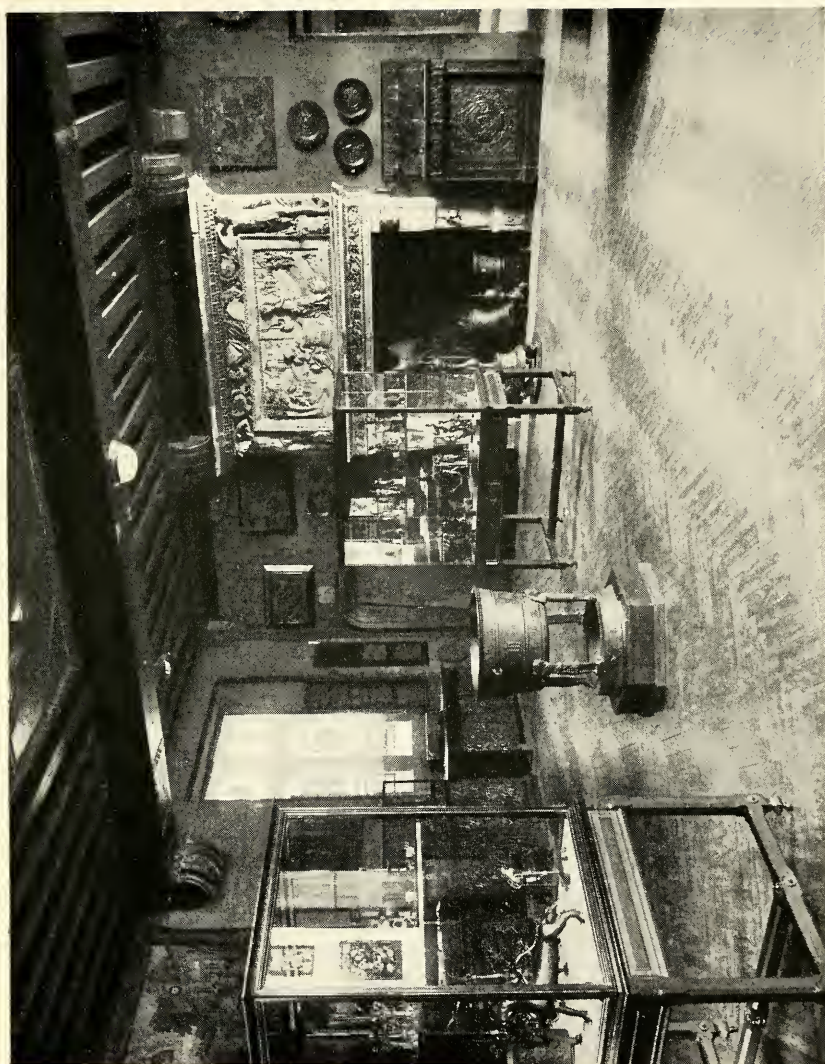
to the point of complete decorative schemes or to the return of a style, nor did it influence production to any extent, but it did result in the amassing of several very important collections on the part of enthusiastic amateurs.

Indeed this period may be cited as that in which the civilian collector of industrial art first made his appearance and began to seek out and bring together fine examples—an activity which has gone on ever since and has contributed so largely to the upbuilding of museum collections. M. Alexandre du Sommerard devoted almost his whole life to gathering a great collection of furniture, wood carvings, ceramics, textiles, and metal work of the medieval and early Renaissance periods. In 1832 he installed his treasures in the first floor of the picturesque fifteenth century Hotel de Cluny. At his death in 1843 the building and collections were bought by the Government, to be opened as a museum in the following year.

The Cluny
Museum

The Hotel de Cluny was, from the popular point of view of the time, an ideal building in which to house these reminiscences of the Middle Ages. In spite of the very poor lighting, the confused lines of travel, and the varied sizes and character of rooms and passages, it continues to be an appropriate shell for the collection, and notwithstanding its defects from the museum standpoint, possesses much charm for the visitor. The picturesque quality of the building is in most sympathetic relation to the contents, while the sense of variety and intimacy in the many different rooms produces a feeling of pleasure and contrast with the severe order of the conventional museum. The total effect is furthered by the striking contrast of the old Roman baths at one side of the building, which turns the mind to other times and to other customs.

Another collection of works of the Middle Ages and



Cluny Museum, Paris. Room of bronzes.

early Renaissance made at this period—that of M. Charles Sauvageot—later also found its place in a museum, being given to the Louvre by its owner in 1856.

In Germany, from the beginning of the nineteenth century, the Romantic Revival gave rise to a fine literature and brought to the German people a vivid interest in their traditions and past achievements. In a large sense it was responsible for the foundation of two very important museums—the Germanisches Museum in Nuremberg in 1852, and the Bayerische Nationalmuseum in Munich in 1854. These two institutions represent landmarks so important in the history of German museums that a brief description of their origin and development will not be amiss.

The
Germanic
Museum

To Freiherr Hans von Aufsess is due the conception of the Germanisches Museum. Early in the last century this gentleman conceived the great desirability of bringing together in one place documents and material which would form a record of Germanic culture. From 1832 he began to push this project through publications and other channels. At first his efforts met with poor success. Gradually, however, his ideas began to take hold of the imagination of the cultured classes, and societies for historic research sprang up in different parts of Germany. A central association was founded which, meeting in Dresden in 1852, agreed to form a museum. As a result a joint stock company was organized to carry forward the project. Princes and private individuals became increasingly interested in the plan and "Associations of Patrons" (Pflegschaften) were formed in various centers.

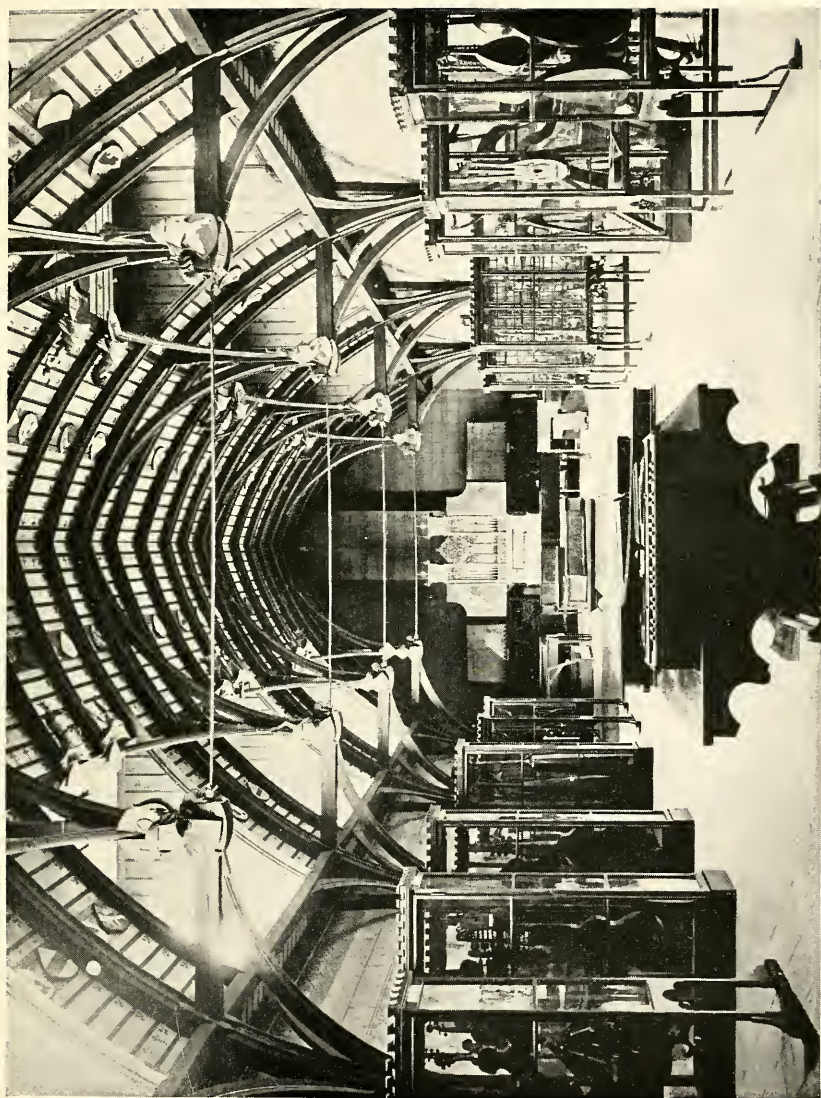
In the fall of 1856 the King of Bavaria contributed a generous sum which made possible the purchase of the old Carthusian Monastery at Nuremberg, founded in 1380, and shortly afterward donated money for its reconstruction.

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Knowledge and information—source material in the fields of German history, literature, and art—rather than aesthetic influence, were foremost in the thought of the leaders of the movement. Nevertheless much important art material, in particular from the period of the Middle Ages and the early Renaissance, was soon collected. For this material, as in the case of the Hotel de Cluny, the monastery building, with its medieval architecture and picturesque rooms, afforded a very appropriate setting; but likewise, as in the case of the Cluny, the light in many parts of the building is extremely poor and the rooms often of such character as to render the problem of successful museum display extremely difficult.

In the years after the taking over of the old monastery, the accessions to the museum increased to a very large extent, until it became in a true sense a storehouse of material representing the growth of German art and culture. In 1888 a series of six original old German rooms with appropriate furnishings ranging from a Tyrolian peasant room of the fifteenth century to patrician Nuremberg rooms of the seventeenth century were added. The museum has a library of 300,000 volumes devoted to the art and cultural history of Germany. It also contains a large collection of photographs and reproductions classified by subjects. Public lectures, maintained by the museum before the war, have for the present been discontinued.

During the vogue of the "New German Renaissance" in the later years of the nineteenth century, the museum was a source of great inspiration to manufacturers, amateurs, and students throughout Germany; but today its rôle has become largely that of a great storehouse of German culture material relating chiefly to the periods of the Middle Ages and the Renaissance. Although still active and progressive in its administrative policies, as



Germanic National Museum, Nuremberg. Hall of musical instruments. 1881.

will be seen by the description of its new buildings in later pages, the Germanisches Museum, largely in consequence of its situation and the formation of other museums in commercial and manufacturing centers, has ceased to exert any large influence upon present-day industrial art in Germany.

It stands unique among similar institutions in Germany in being administered by a private board of trustees rather than by the public authorities.

The Bayerische Nationalmuseum in Munich began in 1853 in the form of a Museum of National Antiquity founded by King Maximilian II. In the year 1855 the collections were set up in the Maxburg under the supervision of a director. The purpose was to form a collection of antiquities of the royal family of Wittelsbach, of objects from the culture history of the national life, and also a collection of models for industry and industrial art. Traces of these three original collections can be observed at the present day in the exhibits. From the first the museum has been entirely supported by the State of Bavaria.

Bavarian
National
Museum

Although founded largely under the influence of the Romantic Revival and because of the great interest in the preservation of old German treasures of art, this museum has undergone several changes of policy since its foundation and represents today the theories of museum display current toward the end of the nineteenth century when the present building was erected. A description of its arrangement is consequently deferred to later pages dealing with that period.

The next event which turned men's minds to the past, this time to seek consciously for better examples of industrial art, was the Crystal Palace Exposition, held in London in 1851. This exposition, although not directly responsible for the foundation of all the museums which came into being shortly afterwards, was prob-

Crystal
Palace
Exposition

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ably a factor in all cases, inasmuch as, on the one hand, it brought strikingly to the minds of statesmen and public alike the great importance of industrial art as a factor in national wealth, and, on the other, revealed a depth of artistic decadence in this field that produced a profound impression upon persons of taste not only in England but throughout Europe.*

The poor showing in applied art made by the Exposition turned the interest of cultivated amateurs in all countries still further to the collection of examples of such art from the older periods. The collections at this time were not always marked by great scholarship or even perhaps by the best taste, but they resulted in the preservation of many fine things in private hands that have since found their place in museums.

In England the Victoria and Albert Museum began as a direct outcome of the exposition in the form of the "Museum of Ornamental Art" founded in 1852 and first installed at Marlborough House. This was the first distinctive museum of industrial art established in Europe, but inasmuch as this type of museum has had by far its largest development in Germany, the history of its growth in the latter country will be considered first.

* Two reports of much historic interest were made upon the exposition, one by Gottfried Semper, which was published both in England and in Germany, and the other, an official French government document, by the Comte de Laborde. In spite of all the horrors of the Exhibition, Comte de Laborde, inspired with the meaning of the machine as the future instrument of mass production, put forth in his report some remarkable and optimistic prophecies concerning the art of the future.

"Not to foresee the future of this combination of the genius of the arts with the power of new means of cheap production is evidence of a limited mind."

"Carpentry and cabinet-making will have to search in this new and specialized development of machinery means of execution, rigid forms, lines of exceeding great purity, ornamentation that is sober and of a moderate relief which suits them, and not imitate or copy furniture made in a previous period by different means and with all the caprice of handwork."

CHAPTER II

THE INDUSTRIAL ART MUSEUMS OF GERMANY

ON the side of ideas and policies, the historical development of German museums of industrial art may be said to fall into four phases: (1) that relating to the museums created during the period of the Romantic or Gothic Revival; (2) that governed by the policy of technical classification which dominated the museums from the sixties to the close of the nineteenth century; (3) that of various efforts to apply the culture-history theory; (4) that of the later policies which have developed and been generally accepted since that period.

The museums founded during the first phase have already been noted.

The first museum falling within the second historic phase was the Museum für Kunst und Industrie at Vienna organized in 1863 which, although not on German territory, was distinctly within the area of German culture.

This was followed by the establishment of the Kunstgewerbe Museum at Berlin in 1867 and during the seventies by museums at Dresden, Frankfort, Hamburg, Cassel, Kiel, Leipzig, and other German cities. Outside Germany, the museum at Brunn (1873) and that at Buda-Pest (1874) fall in the same category.

During the next twenty years, the period of Germany's great economic expansion and development of industrial organization, this activity, furthered by pres-

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sure from government authorities, manufacturers, and amateurs, continued until practically every important city in Germany was equipped with a distinctive museum of industrial art, or an important department of industrial art in a Landesmuseum or other type of German museum. In the Rhineland these museums generally followed the organization of Kunstgewerbe Vereins. In other parts of Germany they were often the creations of the state or municipalities.

The buildings at present occupied by the industrial art museums were largely erected either in the last decade of the nineteenth century or in the first decade of the twentieth, during which time rivalry developed between the German cities and states, not only as to the extent of their industrial art collections, but as to the character of the buildings erected for their housing.

The purpose of the museums of the second phase was to furnish models for the guidance and inspiration of the craftsman and the designer; not only suggestions for design, but examples that would instruct in regard to technical processes.

Technical
Classifi-
cation

The collections were arranged in a uniform fashion—a fashion that resulted largely from the principles laid down in Semper's report on the Crystal Palace Exposition made in 1852 and elaborated in a work by him called "Der Stil" published in 1860. Semper hoped to raise the standard of industrial art by stimulating observation of the æsthetic qualities reflected in the fine things of the past, and he emphasized the principle that for this purpose museum collections of industrial art were best classified and arranged on the basis of material and technique, rather than on the historic or, what he calls, the schematic basis. This point of view was generally adopted by museum authorities in Central Europe and up to recent years constituted the primary

principle of display in all the larger industrial art museums.

Under this policy furniture was brought together in certain rooms, ceramics in others, glass in others, metal in others, enamels in others, and so on. In such a scheme, enamels of all kinds—Henri Deux, Peking, Jeypore, and medieval—were all grouped together and arranged chronologically. The leading exponents of this plan of arrangement were Lessing at Berlin, Jakob von Falke and Von Eitelberger at Vienna, and Brinckmann at Hamburg.

The nature of the technical classification was such as to forward the copying and imitation of old examples. This had become the order of the day in the field of applied art and in this process the German museums of industrial art and the schools commonly associated with the museums played an important rôle in the period from 1870 well into the early years of the present century. Under this system the tendency was to collect solely in categories of technique and material and to carry the collections further and further in extent and comprehensiveness—a tendency which in the later years of this period resulted in the inclusion of objects not always of the highest aesthetic value and even of fragments, as in the case of furniture and wood carving.

About the beginning of the present century the policy just described underwent a marked change. In the years immediately preceding it had been found that fewer and fewer craftsmen visited the museum collections and, for that matter, that public interest also was lagging. So far as designers and craftsmen were concerned this was due partly to a new movement that had arisen in the field of applied art which sought to find its motives independently of the older styles, and partly to the fact that the printing of illustrated books relating to the field of ap-

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plied art had been so vigorously prosecuted in Germany that practically every field had come to be liberally supplied with documents depicting the best examples of the earlier periods.

The new movement in design developed continuously and vigorously in Germany up to the outbreak of the World War and gradually modified old ideas concerning the function of the museum of applied art. It became generally apparent that designer and craftsman were no longer looking to the museum as their chief source of inspiration, but that motives were being found more and more in the currents of modern life—in the economic, industrial, artistic, literary and other social movements of the day, or were available in documents.

Changed conditions thus brought about a new conception of the major function of the industrial art museum. Directors of museums came gradually to feel that the larger function of these institutions was that of general education for the purpose of developing a deeper feeling for style and art, rather than serving as collections of models for schools, designers, and workers in the crafts. Beginning with the closing years of the past century, this idea of the education of public taste as the first function of the industrial art museum was widely discussed in professional articles and addresses and came to be generally adopted throughout Germany.

This change in museum philosophy naturally resulted in a change of policy regarding arrangement and display of material.

Before the present system was adopted, experiments beginning in the last decade of the nineteenth century were made with schemes based on the theory that in arrangement a museum should systematically reflect the history of human culture (*Kulturgeschichte*)—an idea that had retained a hold on the German mind ever since

the days of the Romantic Revival. In applying this principle to museum display the effort was made to reproduce as completely as possible the physical and artistic aspects of each period of the past and, by exhibiting the products of each epoch in the environment and relationship that they originally occupied, to show that the quality of these creations resulted from common artistic and material conditions, or from similar religious and social attitudes.

The various objects of a given period were thus drawn into an appropriate frame or setting. Church rooms and cloisters were erected, and rooms developed with original wall and ceiling coverings arranged and furnished to give as far as possible the appearance of present habitation. Each room was decorated and furnished in its appropriate style. Old objects were thus put in the right light, and a rich and intimate impression was created. Opportunities for the purchase of early original rooms, however, were rare; consequently when originals were not available, copies were sometimes used—often such faithful copies that the spectator could not distinguish them from originals.

The Bayerische Nationalmuseum today represents this system of display in its most complete form. The present well-known building was erected from 1898 to 1900 under the joint direction of an architect and a painter with direct authority from the ministry. The chief aim of the designers was the development of a series of halls which, in their architecture and arrangement, should be suggestive of the various types of contents they were to contain. The result is a series of rooms of various sizes, heights, and scales containing material from the time of the Romans to that of Ludwig II of Bavaria. In a number of the rooms are built in or arranged original architectural or decorative fragments

Bavarian
National
Museum

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which in some cases are supplemented by reproductions.

Although the ceilings and other architectural features give to the rooms an impressive quality, the total effect is in many cases not entirely happy. There is lacking the reality of complete original rooms on the one hand, and a well composed museum display on the other. An impression of confusion rather than harmony and serenity is often felt, in consequence of the crowding of material and the apparent lack of attention to unified room composition.

The most serious defect in the situation from the museum standpoint has been admirably analyzed by Benjamin Ives Gilman in his "Communications to the Trustees"—Museum of Fine Arts, Boston.

"But while the general design of the Munich Museum merits full recognition, the detailed execution does not to the same degree. A museum cannot and should not lose the character of a collection. The circumstance that the different objects have come into the museum at different times and from different places, that they are the result of long continued, industrious search, is not to be concealed without doing them violence. The compulsory nature of their companionship clings to them and can be disguised only by falsehood. The individual object in coming into a museum is torn from its natural environment, and to fight against this fact is folly . . . (for) to restore it to its real surroundings is possible only when we are either in the position to copy a real original exactly or when real interiors with all their furniture can be transported bodily into the museum. If this scientific verity be not strictly observed, then we are in the presence of a forgery and falsification not to be justified either on aesthetic grounds nor on the ground of the incapacity of the layman to detect the cheat.



M.21.
Bavarian National Museum, Munich. Room of the Elector Max Emanuel.

"The imagination is not quickened thereby, but led astray, since the vital necessity for the historic imagination is the genuineness of the facts on which it builds. Let them remain fragments, if only no disfiguring hand has touched them."

The present director of the museum considers that the building is at fault in that the many special rooms fixed in size and architectural treatment allow of no modifications. He feels that the "making of antiquity" was carried too far. His view of the plan of the Bavarian Museum is shared by other German museum directors who claim that the attempt to reproduce the exact quality and atmosphere of different periods in the building of many rooms of varied architectural quality has resulted in many inconsistencies and anomalies and made them very poorly fitted for the function of museum display. It is a notable fact that in many of the period rooms the small windows give very insufficient light.

In addition to the objects contained in the period rooms, the museum possesses extensive and valuable collections of ivories, ceramics, glass, wood, metal work, arms, textiles, and costumes which are arranged according to material in special rooms.

The Museum has a library consisting of 10,000 volumes. There are no lectures, but visitors are guided through the exhibits. Temporary exhibitions are occasionally held, but are confined to recent accessions. The aim of the Museum today, as stated by the director, is to educate the public taste and also to further a knowledge of the historic development of industrial art in Bavaria.

The Munich Museum, the collections of which were built up by a line of distinguished scholars, was in especially high repute during the period of the New German Renaissance. At present, although it represents a very

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important exposition of South German artistic culture, it does little to maintain contacts with the current of industrial art which has been for a long time an important feature of Munich life, and exercises little or no influence on its practice. It remains today the most prominent example of the culture-history theory of display so much under discussion in Germany during the closing years of the nineteenth century.*

Landes-
museum,
Zurich

Another museum falling within the sphere of German influence although not on German soil—the Landesmuseum at Zurich, Switzerland,—should be mentioned in connection with the phase of museum display under discussion. While a detailed account is reserved for later pages, it should be noted here that the museum, inaugurated in 1898, contains in its primary system of display a series of very fine original Swiss rooms of the fifteenth, sixteenth, and seventeenth centuries. The inspiration responsible for this arrangement was undoubtedly the culture-history theory, but the rooms have been developed with such honesty, discretion and taste that they quite escape the criticisms which have been justly made of other illustrations of this theory.

Landes-
museum,
Darmstadt

The Landesmuseum at Darmstadt represents a treatment developed in 1903-05, when the present building

* Since the above was written a very interesting development has taken place. In 1925 a Department for Modern Arts and Crafts was constituted by the Bavarian Ministry of Education in conjunction with the Ministry of Commerce, Industry and Trade. The object of this Department is to cultivate the taste and knowledge of producer and consumer in the field of applied art. For this purpose frequent temporary exhibitions of present-day craftsmanship and industrial art are planned to include foreign as well as German products.

In connection with the exhibitions lectures, courses of instruction, and conducted tours will be organized. At the same time the Department is planning to build up its own collection of modern industrial art.

The Department will seek to maintain the most intimate relations with manufacturers, trade associations, industrial art organizations and schools.



Provincial Museum of Hesse-Darmstadt, Germany. (Hessisches Landesmuseum)
Italian Renaissance room.

was erected, that is reminiscent of the culture-history attitude. A regular series of architecturally related rooms was not attempted; but several examples of simulated framework have been constructed, such as a Doric peristyle in the classical department, a Gothic chapel containing medieval sculptures, carving and stained glass, and a high Gothic hall in which the collection of armor is placed. No attempt, however, was made in these constructions to give a deceptive impression of the antique. The aim has been only, as in the slightly later case of the Markisches Provinzial Museum in Berlin, to provide a decorative background in harmony with the objects displayed.

There are also two complete original rooms from old houses in the museum. These rooms, however, are not used to contain museum collections of the period but are included as an additional historical and artistic note.

A great hall, the scale of which seems out of proportion to its contents, shows paintings on the walls and contains examples of ceramics, glass, gold and silver work in vitrines. In spite of the absence of any uniform principle governing the relation of the rooms and the displays, the effect throughout the museum is on the whole very agreeable. In its present arrangement the section containing decorative and industrial arts material may be said to represent a compromise or a transition between the culture-history system of display and the methods now commonly adopted.

Although the culture-history theory of display revealed many weaknesses when applied to the larger museums in metropolitan centers, it has served as a natural and effective plan for the provincial or regional museums situated in the smaller towns. For these museums aiming, as they do, to represent the culture history of their respective provinces or immediate neighborhoods

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in terms not always limited to the art aspect, the display of material in a setting of original rooms not only proves an appropriate arrangement, but one it is comparatively easy for the local institutions to carry out, since, with their more limited aims, they can acquire original material thoroughly adequate to their purpose. Among the museums of this type may be mentioned the following: Kunstgewerbe-Museum, Flensburg; Thaulow Museum, Kiel; Museum für Kunst und Kulturgeschichte, Lübeck; Focke Museum, Bremen; Landesmuseum der Provinz Westfalen, Münster; Kaiser Wilhelm Museum, Crefeld; Vaterlandisches Museum, Celle; Landesmuseum, Dresden; Frankisches Luitpold-Museum, Würzburg. Sometimes these museums are peculiarly Volksmuseums or Heimat museums devoted to the presentation of peasant life; at other times they portray as well the development of more aristocratic culture.

For the larger museums the culture-history policy proved, as has been pointed out, in several ways unsatisfactory. On the one hand, a series of rooms with either original or simulated wall coverings and with the furniture and accessories of their various periods arranged so as to suggest in any sense a true relation, involved grave limitations as to comprehensive museum display. On the other hand, the theory necessarily led to many compromises in regard to historical facts and opened up the constant temptation to use copies or imitations where originals were not available.

Period
Style
Arrangement

These limitations led in time to the general adoption of another system of display which may be called the period style arrangement. Under this system materials are grouped in different rooms, each one representing a style period such as Gothic, Renaissance, Baroque, etc. In the arrangement of these rooms no attempt is made to create the illusion of a residential quality. Original or



Industrial Art Museum, Flensburg, Germany. A seventeenth century room from the Island of Fohr.



Taulow Museum, Kiel, Germany. A seventeenth century Schleswig-Holstein room.

simulated architectural settings are not employed. Plain walls without marked architectural treatment but often appropriately colored are made use of. The rooms are of moderate size and the contents so displayed that their nature can be readily perceived at the first glance and inspected without fatigue.

There is no effort to give an impression to the visitor that he is not in a museum; but in each room such varied materials are brought together as will best reproduce the distinctive art atmosphere of a particular time. The few pieces exhibited are selected on the basis of quality and typical character. On the walls embroideries or tapestries belonging to the period may be displayed. Paintings, generally portraits, are often introduced; sculpture in wood, and even in stone, sometimes forms an element in the effect. A few pieces of furniture are arranged about the walls. Smaller objects illustrating other arts characteristic of the time are exhibited in free-standing vitrines. In other words, all types of material within the resources of the museum that will best suggest the quality and atmosphere of the particular period are brought together in one room.

The intention of the arrangement is solely artistic; it aims to show the unity of the art productions of a certain time without regard to fields of work and to attain the effect of artistic unity rather than exact reproduction.

It is deserving of note that from this standpoint the results obtained are extremely successful and that the new order of arrangement in the German museums of industrial art represents very high achievements in the art of display. The danger of using too much material and of crowding has been almost uniformly avoided. The wall spaces are conceived as units of composition and the floor spaces are occupied only by a few pieces of furniture and one or two or three vitrines, carefully

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placed. If the museum possesses fine original rooms, they are used to form important supplementary exhibits, but not as frames to enclose the main museum displays.

While the new method of display and arrangement has been adopted in all the German industrial art museums, with the exception noted above, it is used in a conspicuously fine way in the museums at Hamburg, Cologne, Leipzig, Dresden, Frankfort, Magdeburg, and Cassel and in the new building of the Germanisches Museum at Nuremberg. In several of these museums the period rooms are characterized by most careful planning, a high order of scholarship, and fine artistic taste.

Hamburg Museum

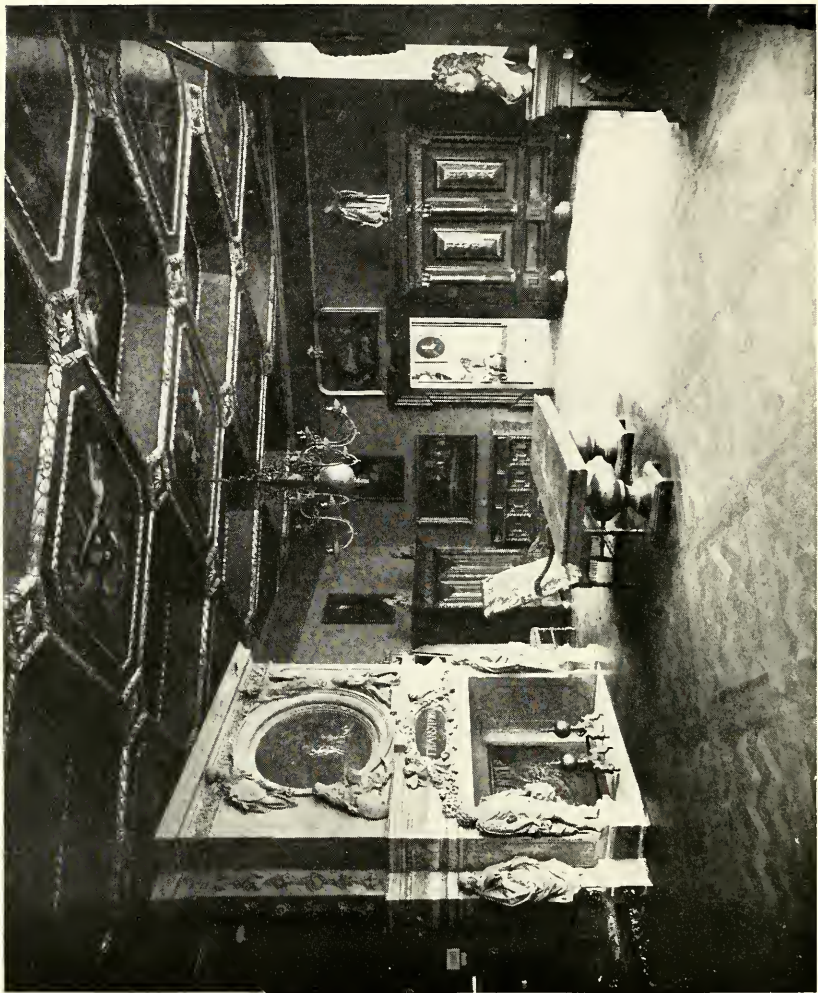
The Museum für Kunst und Gewerbe at Hamburg owes its existence and development largely to the devoted labors and remarkable ability of one man, Dr. Justus Brinckmann. Brinckmann was a man of strong character and many-sided interests, constructive in temperament, an indefatigable worker and at the same time a student and scholar. He came early into the museum field and throughout his life was one of the conspicuous leaders who brought the German museums of industrial art to a point of high development and influence.

The Hamburg Museum, started in temporary quarters in 1874, was in 1877 taken over by the State of Hamburg. From the beginning Brinckmann insisted upon the highest possible quality in all specimens purchased for the museum collections. He believed that museum specimens have their value first of all as things of beauty for the joy and inspiration of successive generations rather than as things to be copied. He first in Germany emphasized the principle that visitors should be able to find out everything essential about each individual piece from a card label.

Becoming early impressed with the significance of Japanese art, Brinckmann devoted untiring effort to its



Museum of Art and History, Lübeck, Germany. The hall of Romanesque sculpture.



Photograph Krahn.
Provincial Museum of Westphalia, Münster, Germany. (Landesmuseum der Provinz Westfalen
zu Münster) Baroque hall.

study and to the mastery of its qualities, history, and technique. Out of this interest arose the fine collections of Japanese art in the Hamburg Museum which, from the first, were arranged in an artistic and attractive manner. The organization of the Oriental collection at Hamburg awakened interest in Far-Eastern art throughout Germany and stimulated the formation of similar collections in other museums.

At a time when Germany was generally clinging to the old models of industrial art and deriding the new, he showed a keen interest in the development of modern tendencies, purchasing liberally examples of modern French art at the time of the International French Exposition at Paris in 1900. In 1894 he wrote the great guide to the Hamburg Museum, a monumental work in two folio volumes remarkable for its breadth and thoroughness of scholarship, still today one of the most comprehensive commentaries in the field of industrial art.

Brinckmann arranged the museum collections according to the principles of Semper generally prevalent at the time, though in his later writings he indicated that he did not consider these as final.

In 1894 he wrote: "If the significance of industrial art museums is to be lifted beyond the narrow bounds of a technological or aesthetic collection for means of instruction, then these institutions will hereafter not be able to dispense with the sub-stratum of the history of culture. Upon this alone will they be sure to satisfy permanently the healthy tendency toward education in the strata of the population not vocationally concerned with them and completely to fulfill their artistic task, which is also to raise the general popular taste.

"If we consider the contents of the industrial art museums from the point of view of the history of culture,

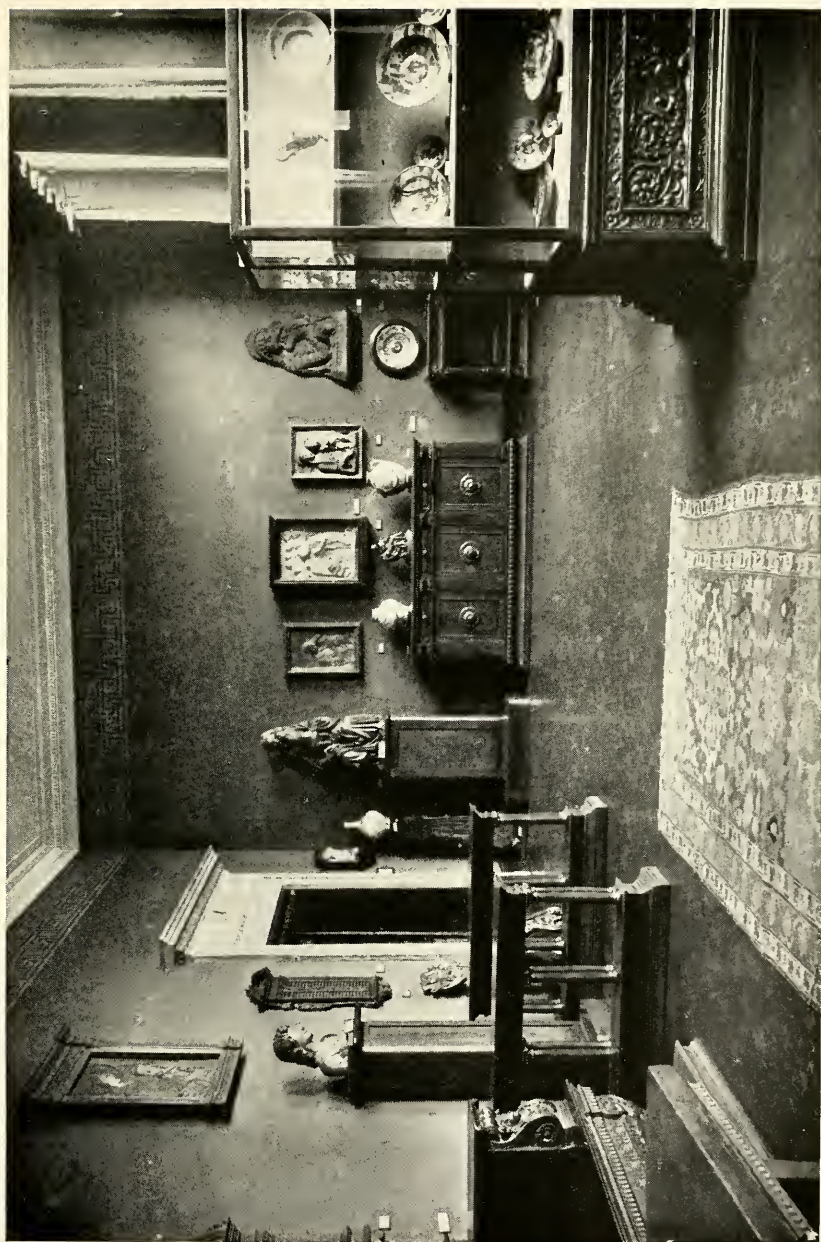
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it immediately becomes evident that the manner of their display—generally customary and also followed in the Hamburg Museum—according to technological groups with the subdivisions based on the history of style, will become untenable. During the infancy of museums such an arrangement may well have been the best adapted to the purpose of technical instruction—since in large measure fulfilled. But, having reached riper years, museums will unite their collections in groups of a higher order.

“We shall demand to see how the creative forces of a people in a certain state of its culture find varied and yet unified expression in their visible and tangible monuments. We shall turn away from an arrangement that sacrifices the natural living connection of things to an artificial technical grouping, and, to speak plainly, will devise for museums of industrial art a system like that long recognized in ethnographical museums as the only proper one.

“The new arrangement, for example, will assign an entirely new place to Italian majolicas. It will show us these as only a single ray from that sun which glowed through the whole life of the Italian Renaissance, gleaming no less brilliantly in the bronzes, the wood carvings, and the textiles. It will show us the faïences of the Persians united with their glass, metal work, and rugs, and thus teach us in a far more incisive way than has been possible in the previous dispersion of material the nature of their common growth from the soil of a definite culture and inherited taste.”

Brinckmann died before reorganizing the museum collections. This undertaking was left to the present director, Dr. Max Sauerlandt, who has achieved a particularly fine effect in the composite period style. Paintings and other examples of fine art have been freely in-



Kaiser Wilhelm Museum, Grefeld, Germany, Italian Renaissance room.



Museum of Art and Industry, Hamburg. Late Gothic room.

troduced in the various rooms wherever they aid in the attainment of an harmonious atmosphere.

As they now stand, the collections are divided into eight great room groups in which the series of rooms belonging to each group is unified by a particular color applied to the walls, woodwork, exhibition cases, and their coverings. Blue is used for the early Middle Ages and Gothic periods, dull yellow for the German Renaissance, red for the Italian, French and Spanish group, grey for the Dutch rooms, etc. The various colors not only furnish appropriate and suitable backgrounds for the material displayed and a color note characteristic of the period, but they also lend variety to the museum rooms and serve to differentiate readily the various divisions.

In glass cases products made of various materials but of related character of form are placed together. To quote the words of the director in the preface to the present guide of the museum: "This method of exhibiting objects of industrial art in which one piece isolates another allows the peculiarity of form of each individual production to stand out better than does the collocation of products of the same material. By means of the alternation of forms and colors it removes the impression of uniformity and thereby counteracts fatigue of the eye. Finally, such a juxtaposition of products made of different materials, by means of the possibility, or rather the enforcement, of comparison, facilitates recognition of the fact that every artistic creative period shapes the most varying materials according to related needs of expression without doing violence to their special requirements."

The Hessisches Landesmuseum at Cassel, of which the fine building was completed in 1915, is largely a museum of industrial art, although containing Hessian

Museum
at Cassel

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antiquities, peasant costumes and furniture, and a collection of physical and mathematical instruments.

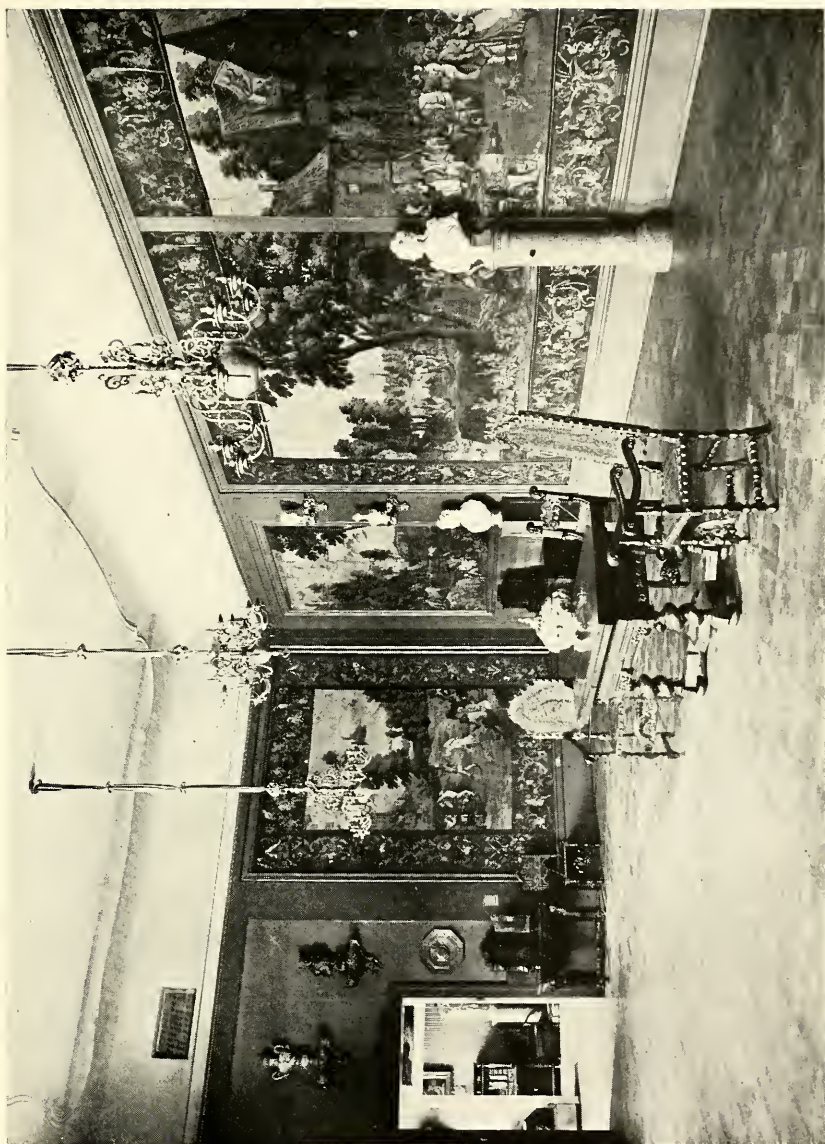
The plan is that of an H with closed ends, affording simple one-way lines of travel. The principal rooms are about 25 ft. in depth measured from the windows, and about 13 ft. high, with windows beginning at about 6 ft. 6 in. from the floor. The wall treatment of the various exhibit rooms has received particular attention. Different background colors have been used for different periods and paintings, tapestries, and other textiles have been hung with excellent effect.

The composite room exhibits are carefully selected, of superior character, and well displayed. In no case is there any sense of crowding, but rather a feeling of spaciousness and charm of arrangement. Special rooms are provided for glass, ceramics, goldsmith work, clocks, and furniture. An entire attic floor is available for storage.

A particularly fine lecture room containing 300 seats and equipped for motion pictures is an interesting item in the plan. Thanks to a special fund obtained from private sources, almost daily lectures were being given during the winter of 1923-24.

New
Building
at
Nuremberg

In 1920 a new wing was opened in connection with the old monastery building of the Germanisches Museum at Nuremberg. This structure, of which a plan of the first floor is shown, is particularly interesting as embodying some of the latest German ideas in regard to museum display. The building is entered by a spacious hall of simple and dignified effect, from which a staircase leads to the second floor containing a collection of German paintings. Beyond the entrance hall is the Lapidarium, a room with brick vaulted ceiling, with examples of sculpture on the walls. The hall serves as an entrance to a group of eight rooms arranged as a double series,



Industrial Art Museum, Dresden. Baroque room.



Industrial Art Museum, Cologne. Second Gothic room.

allowing a line of travel through four rooms on one side with a return in the opposite direction through the remaining four.

Each of these rooms is about 30 ft. square and is lighted by ample windows at the side. The first room represents the Gothic period, the next, the Renaissance, the next the Baroque; then comes a room containing church vestments and other textiles together with a few pieces of furniture, sculpture, paintings, and bronzes. The first of the second four rooms illustrates the Rococo period, the next is given largely to glass, the next to metal, pewter, brass, and bronze work, and the last to ecclesiastical furniture, ivories, enamels, stained glass, and sculpture. Each period room contains five or six pieces of furniture arranged around the walls, and two to four free-standing vitrines, with perhaps two or three cases against the walls. Certain of the rooms contain large faience stoves. A composite effect of furniture, paintings, tapestries, and other objects is the result in each case. Even in the rooms devoted to special materials, the arrangement has been carefully studied to avoid monotony. Altogether these rooms are fine examples of museum display. They are well arranged with a few specimens of excellent character and, as a whole, present an epitome of the industrial and decorative art of Germany from the fifteenth to the eighteenth century.

Beyond this double row of rooms are three special rooms which may be visited, if it is desired, but which are not part of the single line of travel formed by the eight rooms described above. Among these is a long room holding a special collection of textiles partly displayed upon the walls in frames, partly in counter cases, and partly stored in cupboards below. The other two rooms contain collections of German faience.

For the majority of visitors the new building of the

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Germanisches Museum, with the industrial arts collection on the first floor and the paintings on the second floor, the elements of both collections so coördinated and arranged as to afford a maximum amount of both instruction and charm, furnishes material for a satisfying visit. Opening from the new building, however, is the old monastery, a great storehouse of source material relating to the history of German art and culture, which may be visited by those interested.

Landes-
gewerbe
Museum,
Stuttgart

The museum situation at Stuttgart contains elements of special interest. The Landesgewerbe Museum was founded in 1848 by the Zentral-Stelle für Gewerbe und Handel and is now under the Landesgewerbeamt, a department of the Government of Wurtemberg. The collections in the museum were at first entirely of a technical character, especially in the fields relating to the industries of Stuttgart, namely clocks, pianos, and toys. The collection of pianos includes examples from the earliest clavichord to the latest form of grand piano illustrative of both the technical and historical development of the instrument. The technical collections relating to other industries include raw materials, models, apparatus, and finished specimens.

In 1896 the present building was erected and in 1906 the director developed a section devoted to industrial art. These collections comprise book-binding, glass, ceramics, metals, furniture, and wood carving and are arranged purely on a basis of a material classification.

The technical collection and the industrial arts collection now exist side by side with a result that cannot be said to be a happy one. The impression left by the museum as a whole is not one of beauty, but rather of an effort to instruct, and there are many ugly things among the exhibits. This combination of elements goes far to demonstrate that attempts, in one museum, to insure



Industrial Art Museum, Cologne, Third Gothic room.



Provincial Museum of Hesse, Cassel, Germany. (Hessisches Landesmuseum zu Cassel) Room of gold and silversmith work.

the enjoyment of beauty and to provide instruction in technique, when both are made major aims, cannot be successful. The mind apparently does not readily make the two reactions at one time—the one emotional and the other intellectual.

This museum also contains a department well known in Germany, containing specimens that are supposed to represent flagrant examples of bad taste, such as improper use of material, imitation of one material in another, constructive forms belonging to one material carried to another, errors of form, function poorly fulfilled, etc. It is not easy to dogmatize about the influence of this remarkable collection, but it is to be feared that it is not altogether salutary. One gains the impression that the material might be used with far better results in the school room than in a museum.

At Berlin, Munich, Karlsruhe, Stuttgart, and several other cities, vacant royal palaces have been transformed into museums. Before dealing with these institutions, it will be well to speak of the early development of the great industrial art museum at Berlin, founded in 1867 by the Deutsche Handwerk Verein, and originally called the Gewerbemuseum, since 1852 known as the Kunstgewerbemuseum.

Schloss
Museums

The administration of the museum was at first in the hands of a private board elected by stockholders and contributing members of the Verein. Since 1885, however, the museum has been part of the Prussian state system of museums. An extensive building forming one of a group occupied by the museum, library, and school of industrial art was erected in 1877-84. At that time the three institutions named above formed three coordinate parts of one organization. In 1920-22 the main collections were removed to the royal palace and the industrial art museum is now known as the Schlossmu-

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seum. Both the library, which is referred to in later pages, and the school are now under separate administrations.*

The collections are very extensive and valuable. The more decorative elements have now been arranged in the parade rooms of the palace while a large portion, grouped according to material and technique, are held in reserve for study purposes. The rooms of the palace are so large and the decoration often so ornate that as a whole it can hardly be said that the display is very successful from the museum standpoint. In certain cases, however, where baroque art is placed against a background of the same period, the effect is thoroughly satisfactory.

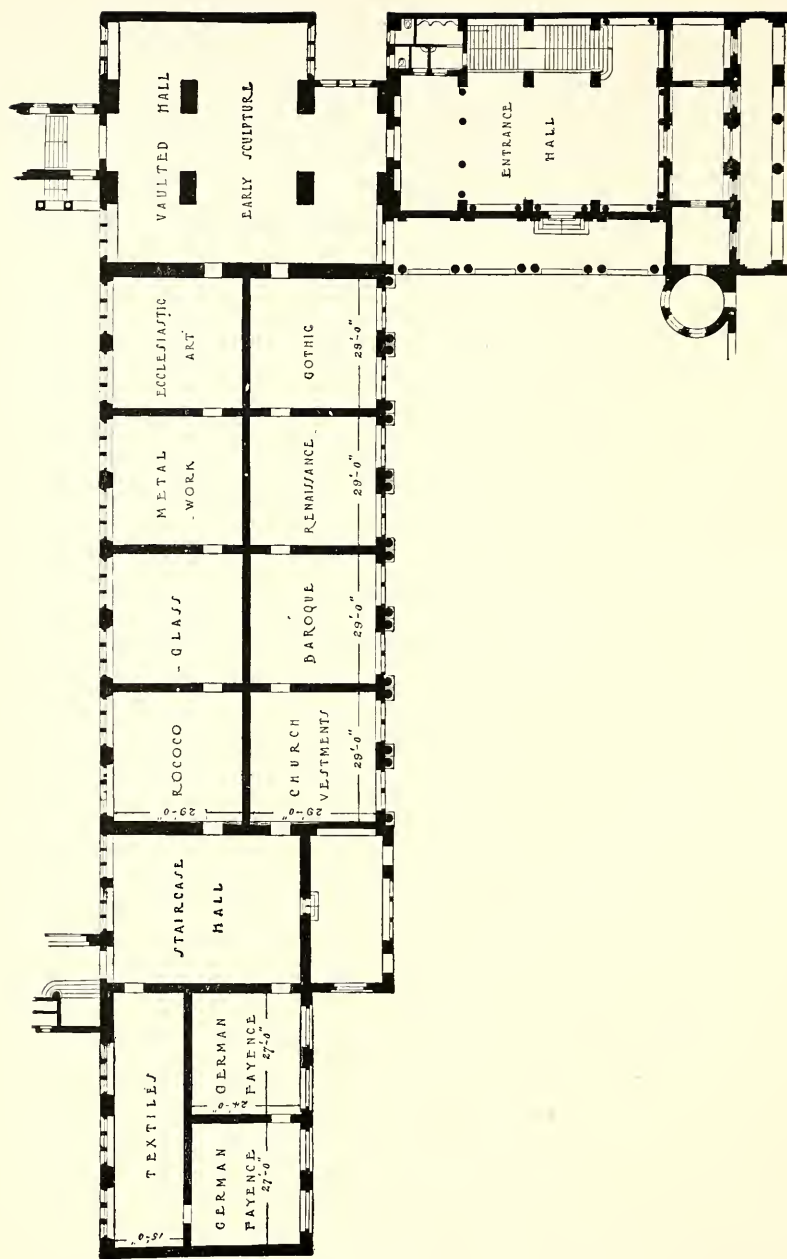
In the case of the Schloss at Stuttgart, the Museum has been domesticated in a very agreeable fashion. The fine rooms, generally decorated in the Empire style, are in exceedingly good taste and contain handsome furniture. The grander rooms of the palace are preserved as they were when inhabited by the royal family. In certain of the smaller but very delightful rooms industrial art collections consisting principally of majolica, porcelain, and goldsmith work have been recently installed. Of majolica the Schlossmuseum possesses about 1200 pieces, of which only 150 are exhibited; of porcelain it has about 2,000, exhibiting only 200. The remainder is kept in storage available for study by artists, designers, students, and workers.

The arrangement of the rooms constituting the collection division of the museum is one of peculiar interest.

* The former library of the industrial art museum is now an independent institution in the group of state museums and is called The Public Art Library. The former school of the industrial art museum is now, together with the school of fine arts, combined in a great art academy with the title United High School for Free and Applied Art.



Germanic National Museum, Nuremberg. Gothic room.



Germanic National Museum, Nuremberg. Ground floor plan of new building.

The three rooms which the visitor first enters contain no vitrines and very few displayed objects. Then come the rooms with the collections, and finally three rooms, through which the visitor passes to the exit, of the same nature as the three at the entrance. The director's reasoning is that thus the visitor may enter without feeling an abrupt transition and gradually adjust himself in the passage through the entrance rooms to a study of the collections; afterward, making his exit through rooms which no longer force his concentrated attention, he departs to the outer world in a spirit of peace. These entrance and exit rooms are charmingly decorated and produce an effect of calmness and simplicity.

It is interesting to note that the industrial art material previously referred to in the Landesgewerbemuseum is to be later transferred to the Schlossmuseum, leaving the Landesmuseum as a technical museum with the task of instruction.

The material contained in the German museums of industrial art, although varying much in extent, is more or less similar in character. It consists almost invariably of German furniture, ceramics, glass, iron and locksmith work, brass, and pewter, and textiles. In some cases work of the gold and silversmith and sometimes ivories and enamels are found. Commonly one or two rooms are devoted to furniture and other examples of Italian decorative art. A collection of Oriental art, varying in size and scope and generally centering upon Chinese porcelains, is almost invariably included. Frequently collections of peasant costumes of the immediate locality form a feature. Oftentimes in this division are found original peasant rooms containing furniture, household utensils and tools.

The degree to which the period style plan of display has been applied to the total contents of a particular

Scope of
Collections
and Second-
ary
Displays

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museum depends upon the size and character of its possessions. In a small museum the entire body of material may be displayed in period style rooms. Where the collections are of considerable size, a portion of the material may be shown in separate rooms arranged according to material and chronology. In certain museums, however, the special collections are not commonly open to the public, but are kept in reserve rooms or in storage where on application they are accessible to interested students, workers, and amateurs. This is particularly true of the textile sections.

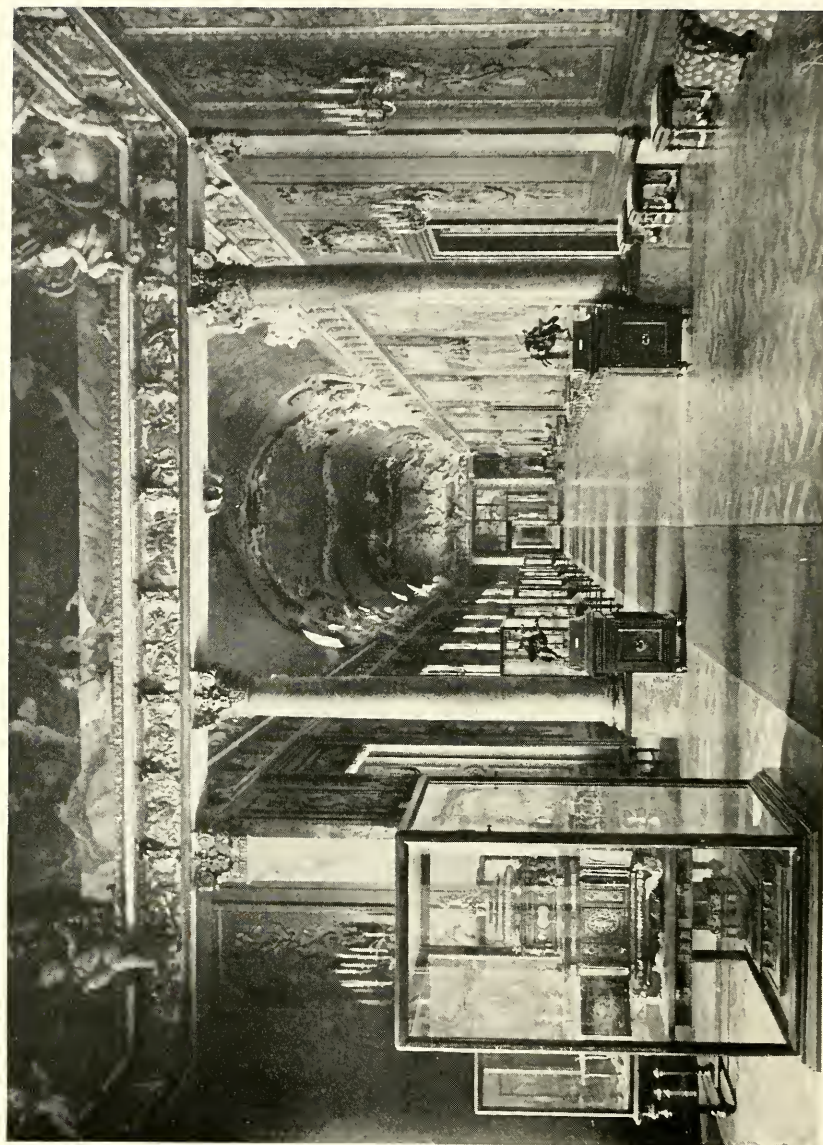
The great collection in the Museum of Industrial Art at Berlin is arranged in this manner. A few specimens are exhibited in glass cases, but a great portion of the 12,000 examples, mounted and enclosed in wooden frames, are stored in double door cupboards about six and a half feet high. There is generally but one example on a mount. Three sizes of frames are used, one about 24 by 30 in., one about 30 by 48 in., and one about 3 ft. by 6 ft. Where the original textile does not show the full pattern or where only a small piece is available, the missing portion is painted on the mount around the specimen. Copies are also made of examples in other museums or churches. The textile collection is in the care of a keeper who delivers, on request, any desired pieces to a study room. In a number of museums, however, selected examples of textiles are shown in flat or sloping cases in the open rooms. Vertical display frames generally rise above such cases while the lower portions, constructed as cupboards, hold the remainder of the collections.

Administra-
tion and
Finance

With the exception of the Germanisches Museum at Nuremberg, German museums of industrial art are supported and administered by public authorities, either state or city. In the case of the state administration, the



Provincial Industrial Museum, Stuttgart, Germany. (Württembergisches Landes-Gewerbemuseum) Gallery of ceramics.



Schloss Museum, Berlin. Tapestry hall.

museum director is generally responsible to the Ministry of Education. The city museums are in charge of committees or of an official in the city administration. In each case the director enjoys considerable power of initiative and authority.

In the case of the Germanisches Museum, although the financial administration rests with the Kultusministerium of the State of Bavaria, all other functions are in the hands of a Board of Managers or Trustees called Verwaltungsrat. Twenty-five persons, of whom six are official representatives, three from the Reich, two from Bavaria, and one from the city of Nuremberg, and nineteen private citizens, including museum directors, industrialists, and artists, constitute the Board, a self-perpetuating body.

The funds for the maintenance of the museum come from the Reich, the state of Bavaria, and the city of Nuremberg, but the funds required for accessions and building additions are derived from the membership of the German Museum Association. This Association, composed of Germans and persons of other nationalities interested in the Museum, numbered before the war 17,000 individuals. Members of the lowest grade contributed a fixed annual due, while others subscribed varying amounts; there were some four hundred widely distributed agents or individuals who collected funds.

In Leipzig, where the museum is a city institution, a considerable portion of the funds of the institution is obtained through the annual Messe or fair. On the occasion of the Messe the industrial art section is housed in the museum. The exhibitors pay for space, and the money so received is used in the purchase of accessions.

Not infrequently societies composed of persons interested in industrial art are associated with the museums and contribute to their progress either by gifts of ma-

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terial or by the donation of funds for purchases. These associations, particularly in the difficult years since 1914, have been of material assistance to the German museums.

Libraries

All the industrial art museums contain libraries devoted especially to the subject of industrial art. In most cases there are extensive collections of photographs, prints, and cuts of various kinds taken from books or magazines arranged according to subject matter.

The largest and best known of these libraries is that formerly connected with the industrial art museum at Berlin and directed by the late Dr. Peter Jessen. It occupies a special building. In a fine room on the ground floor is the costume library given by Franz Freiherr von Lipperheide in 1914, containing 13,000 books devoted to costumes. The larger part of the room, however, is taken up with some 600 portfolios containing over 40,000 plates. The portfolios are placed in upright maple wood cases, each closed by a door, with two costume reproductions at eye level on the top. The repetition of these two reproductions forms a double row, extending around the cases throughout the room.

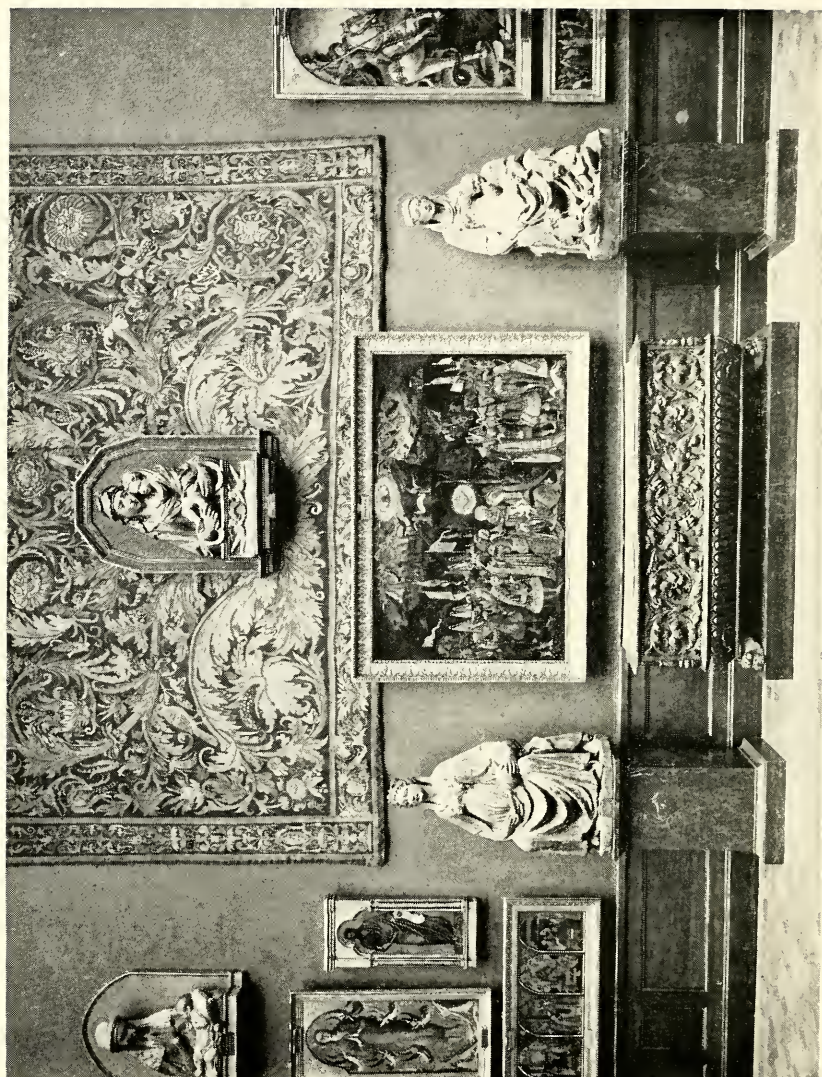
On the second floor is the reading room, a high room with windows on both sides equipped with tables for readers either standing or sitting. Above the second floor are large storage rooms containing books, prints, and photographs. The photographs are mounted, placed in portfolios about 12 by 16 in., and stored in drawers. Drawings and mounted prints are kept in boxes about 16 by 24 in., stored in cupboards closed with doors. The drawings and prints are mounted on white boards with rounded corners, with much neatness and care in arrangement.

Lectures

Before the war all the important museums of industrial art maintained public lecture courses which, in a number of cases, have since been resumed. The courses



Schloss Museum, Karlsruhe, Germany. Blue room with porcelains.



Kaiser Friedrich Museum, Berlin. Hall of the Italian Renaissance.

generally relate to the history and nature of the industrial arts and are popular in character.

At the museum in Berlin special lectures of a more technical nature are given for the benefit of workers in the art trades. Lectures upon historic ornament and the history of styles are also given to salesmen in the art stores. Special groups of workers, such as furniture salesmen, are taken through the museum, and the departments in which they are particularly interested are explained at length. Sunday tours with competent guides are a regular feature.

One of the most important features of the German museums of industrial art consists in their temporary exhibitions, both of the art of the past and that of the present day. It is through this attention to modern productions that the museum exerts its most important influence upon the development of industrial art in Germany today. Such exhibitions are of frequent occurrence, in some cases taking place monthly throughout the year. Their chief characteristic, and one which makes them a force in the betterment of German industrial art, is the fact that they are always of a selective character. Exhibitors generally participate only upon invitation; but in any case the material is always subject to consideration either by the museum director himself or more often by a jury or committee specially appointed for the occasion. The principle of selection insures the high character of the temporary exhibits and gives to the accepted material a stamp of approval which is much sought. Competitions for designs of industrial art objects are also organized by some museums, awards made, and the designs displayed at the museum.

Temporary
Exhibitions

Practice in regard to the purchase of contemporary examples of industrial art varies among the different museums. A number of museums purchase specimens of ex-

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ceptionally high order and give them a place in the permanent collections. Others confine their display of contemporary examples to the occasional showings of modern art.

Future of German Museums

Recent tendencies in the evolution of the German museum of industrial art raise the question whether there is any longer a place for the separate industrial art museum and whether the museum of the future will not be a comprehensive art museum, including both the fine and the applied arts.

The answer would appear to depend largely on the size of the community involved, its character, and its museum resources. In large cities considerations of housing, efficiency of administration, and differentiation of interests involved will, without doubt, continue to make for the maintenance of distinct institutions. In smaller towns it seems likely that the tendency will be toward the incorporation of industrial art collections in museums of fine arts and in regional museums.

On the other hand, the great fine arts museums will in all probability tend to approach in some degree the same policy as respects display now followed by museums of industrial art. At the Kaiser Friedrich Museum in Berlin Dr. Wilhelm Bode early developed an order of arrangement in which paintings are interspersed with tapestries, wood sculpture, and furniture in a most attractive manner. This plan not only adds much charm of effect but greatly reduces the mental fatigue involved in viewing vast numbers of paintings hung in the ordinary manner. It is to be expected that its influence will eventually make itself felt in the arrangement of other German art museums.

CHAPTER III

THE MUSEUMS OF PARIS

OUTSIDE the area of Central Europe, dominated as it has been by Germanic culture, the industrial art museum has reached its most individual expression in France and England. In this matter, Paris is indubitably France and contains within its borders all the great French art museums. Besides the national museums of the Louvre, Luxembourg, Cluny, and Guimet, and the Musée Jacquemart-André administered by the Institut de France, there are the city museums: Musée Carnavalet, Musée Galliera, Musée Cernuschi, and the Palais des Beaux-Arts, as well as the Musée des Arts Décoratifs, supported by a private corporation, l'Union Centrale des Arts Décoratifs. Of these ten museums, eight are either entirely devoted to industrial or decorative art or contain important collections in this field. The treasures of the Louvre include furniture, ceramics, glass, ivories, enamels, and Eastern textiles. The Carnavalet is a museum devoted to the history of the city of Paris and contains much interesting furniture and other material notable from an artistic standpoint. The Musée Cernuschi shelters valuable Chinese and Japanese bronzes, sculptures, and ceramics. The Musée Guimet illustrates the religious history and arts of the Far East and includes a remarkable collection of Oriental porcelain. The Cluny Museum houses an unrivaled assemblage of French decorative art of the Middle Ages and the Renaissance, while the Musée Jacquemart-André contains superb eighteenth century examples of such material.

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Musée des
Arts
Décoratifs

The two museums, however, of most importance to modern applied art are the Musée des Arts Décoratifs and the Musée Galliera. The former is administered and supported by the Union Centrale des Arts Décoratifs. This association, under another name, founded in 1863 a retrospective and contemporary museum and library. In the following years it maintained courses of public lectures and held temporary exhibitions of industrial art. It also instituted competitions for students in the French art schools.

The Union was first recognized by the Government in 1882 when it was authorized to conduct a lottery. In 1897 the state assigned to the association the use of the Pavillon de Marsan for a period of fifteen years. This building, forming part of the Tuilleries, erected in 1665, was reconstructed after 1870 to house a court of justice, at which time a grand staircase was built in the central portion. It was remodelled by the Union at an expense of 1,800,000 francs mainly obtained from the above-mentioned lottery; the museum opened its doors in 1905. When in 1920 the first concession came to an end, it was renewed by the state under somewhat different conditions.

By the new arrangement the state becomes automatically the proprietor of the collections, giving to the Union an annual subvention which pays the salaries of the personnel. The cost of new accessions is met by the Union Centrale, which also bears the cost of installation and repairs. The income of the Union is derived mainly from interest on invested funds, entrance fees, membership dues, and subscriptions. Annual membership is acquired by an annual payment of thirty francs, life membership on payment of five hundred francs. About eight thousand francs are spent annually for new objects. It should be noted in this connection that of



Musée des Arts Decoratifs, Paris. Room of Louis XVI period.

late years many objects have been bequeathed to the museum by artists and craftsmen.

Administratively the museum has no relation to the Louvre Museum, the control resting with the Union Centrale, to which the director is responsible. The affairs of the Union are conducted by a Council of Administration composed of sixty members, ten of whom are appointed by the Minister of Fine Arts. The executive committee which carries out the policies of the Council is formed of the president, four vice-presidents, two secretaries, and a treasurer. Since 1895 a Committee of Ladies has been an important element in the work of the Union. This Committee, which has organized many special exhibitions of women's work and conducted several competitions open to girl students of art schools and to women artists, has of late years largely devoted its activities to the support and administration of a vigorous and progressive decorative art school for girls.

The building consists of a central covered court extending through three floors, surrounded by galleries, with deeper rooms at the two ends. On the fourth floor the central space is covered with wells to light the lower court. The building is unfortunate in possessing but limited ground area with the consequent necessity of carrying the collections to the fourth floor. Except for the poor lighting of some rooms because of insufficient window space, the structure seems satisfactory and effective for museum displays. The central court serves particularly well for the temporary exhibitions frequently held.

The museum collections include French furniture, carvings, ceramics, glass, metal, tapestries, textiles, costumes, as well as paintings, engravings, and drawings from the "ornemanistes" of the eighteenth century; furniture and other objects from Italy, Germany, the Neth-

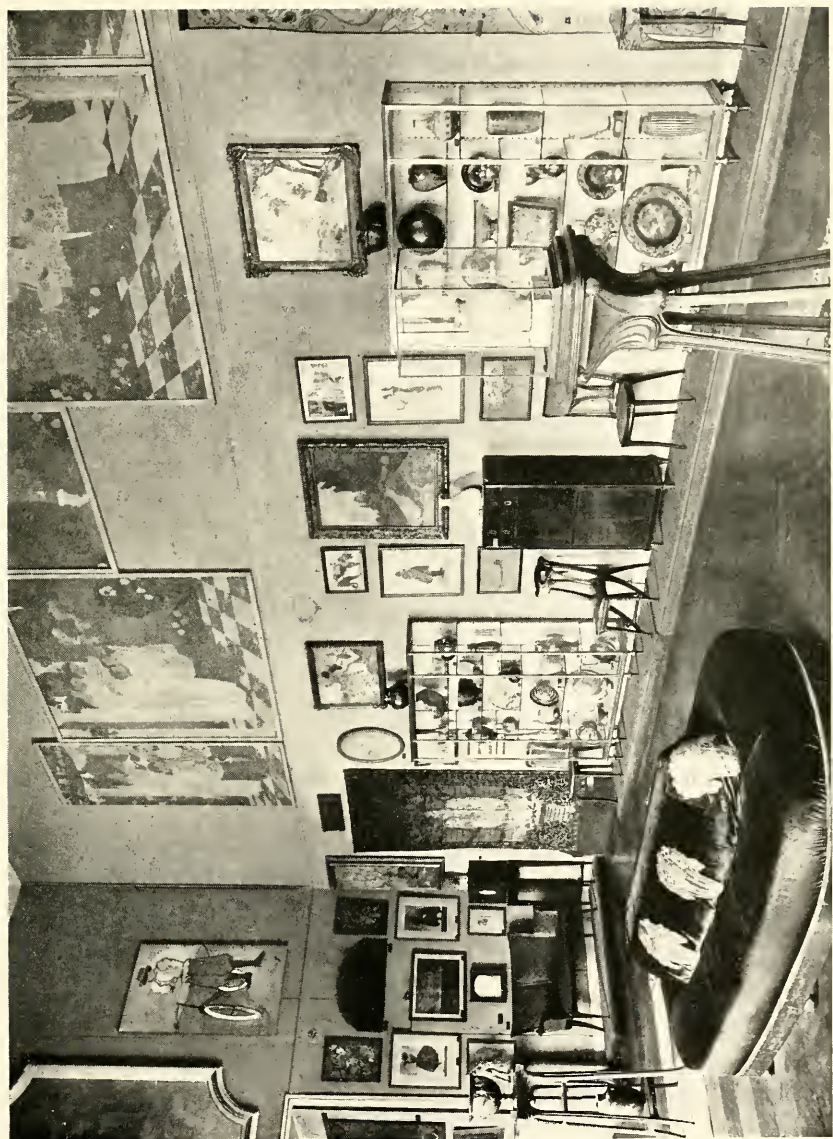
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erlands and England; fine collections of the applied arts of Persia, India, Russia, Central Asia, China, and Japan.

The decorative art of France is mainly portrayed in period rooms beginning with the thirteenth century and continuing to the present day. Beginning with the eighteenth century the rooms are, in a number of cases, furnished with original wall coverings of the period. Throughout the entire series the display is of a composite order comprising furniture, ceramics, bronzes, sculpture, wood carving, tapestries or enamels, as is appropriate to the period. These rooms have been planned throughout so as to secure an appearance of intimacy and charm of arrangement without attempting to give the illusion of original disposition. The period rooms continue throughout the nineteenth century and culminate in a large room devoted to contemporary art.

On the third floor is an extensive collection of textiles beginning with Coptic material of the fifth century, with early weaves of Persia, Syria, and Byzantium and embracing tapestries, embroideries, velvets, brocades, silks and printed linens of later centuries from Italy, Spain, and France. Examples from the great French silk establishments of the present day complete the exhibit of woven fabrics. A rich collection of lace from various countries is also housed on this floor. Beyond are rooms in which are exhibited soft porcelains from the various French manufacturies of the eighteenth century. The fourth floor is devoted to the decorative arts of Italy, Germany, the Netherlands, and England, as well as of Mussulman and Oriental art.

A well-known department of the museum is its extensive library on the subject of industrial art. The books number 25,000 volumes; but a feature even better known is the very extensive collection, comprising over 800,000 examples, of photographs and reproduc-



Musée des Arts Décoratifs, Paris. Room of contemporary French art.

tions taken from all sources bearing upon industrial art, mounted in folios and classified according to subject matter. The library also contains some 15,000 drawings or designs of furniture, jewelry, goldsmith work, tapestries and textiles, as well as a very large collection of small specimens of European silks and velvets, printed linens, embroideries, and Oriental textiles. The library is open week days from ten to twelve and from one-thirty to five-thirty.

The museum gives no public lectures, but provides guides to explain the collections. Two of the most important activities are the frequent temporary exhibitions of both ancient and modern applied art and the competitions conducted under its auspices. Of these one of the most noteworthy is the Salon of Modern Art held each year. These functions were formerly discharged by the Société des Artistes Décorateurs, but owing to the limitations of available space, they are now administered by the Council of the Union and selected artists are invited to participate. For each exhibition the Conservateur appoints an artist who designs not only the plan but also the decorative features of the exhibition.

The competitions conducted by the Union Centrale des Arts Décoratifs are most carefully planned and administered. Two of the competitions held recently were in one case for a frame for a modern painting, drawing or engraving and in the other for three chairs of modern design.

The first of these, instituted by M. le Comte de Camondo, arose from the fact that paintings, drawings, and engravings of modern artists are still often placed in frames that are simply copies of the old forms. It was hoped that for the International Exposition of 1925 the competition would develop containers harmonizing

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with modern works and with the furniture which they are to accompany.

For the first stage the competitors were required to present a full sized drawing of the entire frame, a full sized cross section of the frame and a full sized detail of an angle or the principal motif of ornamentation. The designs had to be submitted anonymously between the 7th and 20th of April, 1924. They were then exposed in the Musée des Arts Décoratifs before and after the judgment, which occurred on the 15th of April. From among these drawings the jury chose sixteen designs, the authors of which were admitted to the second stage of the competition. Each of the competitors thus selected by the jury for the second degree received a prize of 200 francs.

The competitors retained for the second test were required to present the frames in complete form. These were delivered anonymously between the 24th and 29th of November, 1924, and exposed at the Musée des Arts Décoratifs before and after the judgment. Prizes were awarded as follows: for the frame for a painting, first prize 400 fr., second prize 300 fr.; for the frame for a drawing or an engraving, first prize 200 fr., second prize 100 fr. The jury in this competition was composed of eight members, four, among whom is the President, belonging to the Union Centrale des Arts Décoratifs, the others consisting of artists, amateurs or industrialists.

The competition for modern chairs was instituted on the initiative of M. David Weill, Vice President of the Union Centrale, who donated the prizes. Designs for three types of chairs were called for, as follows: 1, an arm chair for the drawing-room; 2, a dining room chair; and 3, an easy chair for the bedroom. The procedure was similar to that followed in the case of the picture frames. For each of the three categories of chairs there

were three final prizes as follows: first prize, 10,000 fr., second prize, 5,000 fr., third prize, 2,000 fr.

The Musée Galliera plays a very important part in relation to modern French decorative art. The museum building, which was constructed and given over to the city of Paris by Mme. la duchesse de Galliera, was at first intended to house her personal collection of pictures, statues, and objects of art. Events, however, modified her original purpose and in her will the duchess left her collections to the city of Genoa, while at the same time bequeathing funds sufficient to complete the museum building at Paris. When the building was finished in 1894, the city of Paris found itself in possession of a very beautiful museum building, but with no collections to fill it or policy in regard to it. Ultimately the Municipal Council decided to devote the building to an industrial art museum, and this institution was inaugurated on December 19, 1895. A few years later, one of the members of the Council, M. Quentin-Bauchart, after much reflection upon the problem, came to the conclusion that the new museum could best serve the field of decorative arts by assuming a particular function, namely that of holding periodical temporary exhibitions of modern industrial art. This proposal, accepted by the Council, has since constituted the policy of the Musée Galliera.

Musée
Galliera

Each exhibition at first continued through a year, but later two or three exhibitions were held annually. The following is a list of the exhibitions held under the present policy:

1902—Bookbindings

1903—Ivories

1904—Laces

Work of the architect Benouville

1905—Forged Iron, Copper and Pewter

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- 1906—Silk
 - Reassembly of the work exhibited at St. Louis by the French decorators
- 1907—Porcelain;
 - The tradition of printed linens in France
- 1908—Women's Costumes
- 1909—Wall papers, printed and painted linens
 - Work of the ceramist André Metthey
- 1910—Glass and Crystal
- 1911—Stoneware, faience and terra-cotta
- 1912—Embroidery
- 1913—Art for children
- 1914—Statuettes and stands
- 1916—The work of the wounded in the war
- 1917—The drawing in the city primary schools during the war
- 1918—Art in French books
- 1919—Applied art of Alsace-Lorraine
- 1920—Carpets, rugs and lighting fixtures
 - Applied art of Jean Baffier
- 1921—Modern decoration of watches, clocks and jewelry
 - Belgian art
 - Work of the students in the vocational schools of the city of Paris.
- 1922—Modern lace and embroidery
 - Graduates of the École Boulle
- 1923—Modern cartoons for low warp tapestries
 - Modern glass and enamels
 - Miniatures on enamel (retrospective)
- 1924—Work of the Society of Medal Engravers
 - The art of the French cinema
- 1925—The Renovators of French Applied Art from 1890 to 1910
 - The French Book
- 1926—Modern Bronzes and Coppers

Besides these exhibitions in special fields the museum organizes a general exposition of applied art in the autumn of each year.

Exhibits are made only upon invitation, no material being admitted unless approved by the Conservateur or by the jury. The jury consisting of twenty-seven members is appointed by the city director of fine arts and



Musée Galliera, Paris. Main exhibition room.

museums. An equal number of artists, municipal councillors and amateurs are appointed for a period of five years. The Conservateur passes upon the material submitted and in case any question arises calls upon the jury for decision.

It is not too much to say that this systematic presentation of the best contemporary achievements in the field of applied art not limited by national boundaries has exerted an influence second to none in its stimulating effect upon French designers and craftsmen.

The budget of the Musée Galliera comes entirely from the City of Paris. Sixty thousand francs are provided annually for the expense of installing the exhibits.

CHAPTER IV

THE VICTORIA AND ALBERT MUSEUM, LONDON

LONDON is abundantly served with extensive museum collections of industrial art. The British Museum contains much rare material representative of classic and Eastern culture and, in addition, valuable collections of prints, ceramics, glass, and enamels displayed in the new King Edward VII Galleries. The Wallace Collection at Hertford House is noted for superlative examples of furniture and other forms of French decorative art chiefly of the eighteenth century. The City of London Museum displays many interesting examples of industrial art associated with the history of the city and Sir John Soane's Museum houses some important pieces of furniture and antiquities reminiscent of Robert Adam. The great wealth of material in this field, however is contained in the Victoria and Albert Museum at South Kensington and in the Bethnal Green Branch.

History

The history of the Victoria and Albert Museum begins in 1852 when the Museum of Ornamental Art was established at Marlborough House. From 1837 on, specimens of manufacturing, models, casts, prints, and other objects had been purchased as necessary material of instruction in the schools of design located in London, Birmingham, Manchester, and other large towns, but these had become scattered. In the Metropolitan School of Design at Somerset House many of these objects were stored away in vaults.

In 1851, the Board of Trade, the government depart-

ment then supervising schools of design, appointed a committee to select and purchase objects notable for the excellence of their art or workmanship to the amount of £5,300 from the Exhibition of the Works of Industry of All Nations then being held in London. These, together with the casts, specimens, etc., from Somerset House and certain objects lent by Queen Victoria and others, were placed in Marlborough House where five rooms were set aside for the purpose by permission of Her Majesty. On the 6th of September, 1852, the collection was opened to the public as a Museum of Ornamental and Decorative Art under the newly constituted Department of Practical Art, with Mr. (afterwards Sir) Henry Cole as General Superintendent. At the same time a reference library of works upon art was established out of the collection of books purchased in 1841 and after for the use of the schools of design.

At the close of the Exposition of 1851, there remained in the hands of the Commissioners a surplus of £180,000 which the Prince Consort, who had served as President of the Commission, proposed to devote to the purchase of land to be used for the purpose of promoting the establishment of institutions connected with science and art. Assistance to the extent of £177,500 was obtained from Parliament and a large section of land was bought at South Kensington.

An iron structure of more or less temporary character was erected, into which in 1856 the collections, which had meanwhile largely increased in size, were moved. As the iron structure proved unsuitable for its purpose, three years afterwards a beginning was made towards the erection of permanent buildings. The present north and south courts were finished in 1862, the lecture theatre, refreshment room, and old ceramic gallery in 1868, the square court was completed in 1872, and the

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library and east and west courts in 1884. On the 17th of May, 1899, the foundation stone of the extensive new buildings facing Cromwell Road was laid by Queen Victoria, and these were opened formally by King Edward VII on the 26th of June, 1909.

Building

The completed building composed of these many structures contains galleries a mile in length housing collections the value of which is estimated as between fifteen and twenty million pounds. It is irregular in plan, and the rooms are of varied character. The most pronounced architectural features are the many large two-story central courts and the long east and west halls, all lighted from the top. The impression produced by the interior courts is not very happy. They are too large for the satisfactory display of all except great architectural specimens, rugs or tapestries, and, as a rule, are not well lighted. The space given to these courts and halls, which have an area of sixty-five hundred square yards, or nearly one and a half acres, would seem to be quite out of proportion to that allotted to moderate sized rooms suitable for the exhibition of smaller objects. The only rooms in the building that are thoroughly well fitted for the latter purpose are those that occupy four floors on the front and west sides. This space, which is about thirty feet wide, is lighted from the side, and forms a continuous gallery or thoroughfare on each floor that is divided into rooms of various sizes, a number of which are one hundred feet or over in length.

Aims and Methods of Display

The primary object of the founders of the museum was to provide models for, and otherwise aid the improvement of, such manufactures and crafts as are associated with decorative design—in other words, to assist craftsmen and others to study the methods, processes, and taste which have governed the arts and crafts of past ages. This has apparently continued to be the governing



Victoria and Albert Museum, London. Octagon or Loan Court.

purpose of the museum up to the present time. The classification and arrangement of all material, in consequence, is by industries or material so that students may thus enjoy greater facilities for their researches. This scheme of classification was re-affirmed in the report of a Committee on Rearrangement made in 1908. With such a purpose and such a policy, the organization of the museum is naturally on a strictly departmental basis, the departments consisting of architecture and sculpture; ceramics, glass, and enamels; engraving, illustration, and design; metal work; paintings; textiles; woodwork, furniture, and leather.

The museum has become, with its vast collections steadily built up for three-quarters of a century, a great storehouse of material for the student, the expert, the designer, and the craftsman. It can hardly be said, as now arranged, to be an effective instrument for the cultivation of public taste. For this latter purpose, the material as exhibited is too vast in extent, and too highly specialized as to display. The strictly departmental arrangement makes impossible any impression of the unity of past styles that might be gained through composite presentations in which varied examples of a period are shown in relation. It also renders impossible the charm to be attained through such dispositions. The succession of great numbers of similar objects in each of the departmental displays, even when arranged with the greatest care, cannot be other than monotonous and fatiguing in effect. For the student, the expert, the designer, the craftsman, and the amateur, the Victoria and Albert Museum is a wonderful treasure house. For the layman, it is overwhelming in its vastness and lacks both informing quality as to the history of design and appeal in its individual displays. As it stands today the Museum represents the stage of development exemplified by the Ger-

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man museums of industrial art prior to the opening of the present century when the aim of their collections and displays was first of all to assist the craftsman and designer.

It is interesting to note traces of a composite display in the rooms devoted to the Italian sculpture of the Renaissance. There marble, bronze, terra-cotta, carved furniture, ivories, pewter, and enamels are brought together with a resulting beauty and variety of effect quite in contrast with the usual order of arrangement.

Every effort is made to help the designer or craftsman who wishes to study in the Victoria and Albert Museum. Objects are taken from the cases quite freely for this purpose. The department of textiles, and that of engraving, illustration and design are provided with study rooms to facilitate this work.

For a year preceding the World War public lectures of a practical character were given one evening a week. Some three hundred persons from the trades attended the lectures given by the textile department. At the present time tours through the museum are conducted by official guide lecturers each day, one in the morning and the other in the afternoon. The tours take in the various departments, covering the entire museum in the course of a month. Prior to the World War, over a period of fifty years, the museum was open to the public a number of evenings weekly. The policy was abandoned temporarily on account of the expense incurred, but it is hoped to resume the evening openings in the near future.

Loaned material is generally on view in one of the large courts, but no exhibitions of contemporary industrial art are organized. Such material, however, is shown in the exhibition of the British Institute of Industrial Art held annually in the museum.



Victoria and Albert Museum, London. Room of English stoneware.

The reference library of the museum, confined to books dealing with the arts, contains over 140,000 volumes, 130,000 prints, and 240,000 photographs.

The support of the Victoria and Albert Museum comes entirely from the national budget. The estimates for the year 1926-27 total £134,272 and include the following items: salaries and wages, £102,370; purchase grant for accessions to the collections, £16,000; carriage and van service in connection with objects loaned to local museums, £1,250. It is to be noted that all promotions and appointments in the administrative staff of the Victoria and Albert Museum are made under the seniority regulations of the British Civil Service.

The Circulation Department, called Circulation Collections, of the Victoria and Albert Museum constitutes an interesting and important feature maintained through fifty years. Through this department, material is loaned to provincial museums that have an industrial art section and also to schools of art, training colleges, and secondary schools that are recognized by the Board of Education. The material thus utilized, estimated at about 50,000 objects, is independent of the permanent exhibit collections of the museum.

Circulation
Collections

Loans to museums consist of case collections grouped according to the Victoria and Albert classification. Each case collection consists of twenty to thirty objects, set up and displayed for inspection in the Circulation Department. Curators visit the department to choose the collections desired; when an application has been approved, the objects, packed in special boxes, are put in museum vans which are sent by railroad trucks to the destination, where the vans are transferred to the local museum and the collections set up by officers of the department. Half the transportation costs and all local charges are paid by the local museum. In this manner

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each of some ninety-seven museums obtains a new loan every fifteen months. As a rule, the loan consists of three or four case collections.

The exhibits sent to schools consist mainly of framed material, such as reproductions and photographs of examples of industrial art, original textiles, metal work, etchings, and drawings. Of late years a growing proportion of original material is being sent, particularly to schools of art. Examples of textiles, lace, embroideries, ceramics, and even of furniture are thus circulated. By this means, twenty to thirty frames, together with other objects, mainly photographs, are sent annually to each of two hundred and thirteen schools of art; while ten to twelve frames, as well as portfolios of photographs, are sent to each of some three hundred secondary schools and training colleges for teachers. Lantern slides are also loaned in considerable numbers to all the above named types of schools, 18,662 being issued in 1925.

For the last few years the sum of £1,000 has been assigned to the department from the museum budget for the purchase of new material.

CHAPTER V

THE MUSEUM AND INDUSTRIAL ART IN AMERICA

WHAT place should industrial art occupy in American museums? In what type of museum should it be housed? What should be the scope of the collections, the manner of display, and what educational activities should be associated with them?

In western Europe there are separate industrial art museums in many of the larger cities on the continent. At least seventy-eight such institutions exist, while many other important industrial art collections are to be found in regional museums or in museums containing some other branch of art or of science. For over fifty years industrial art has been recognized in these countries as possessing paramount importance in respect to the adornment of daily life, and a value similar to that of painting and sculpture as a means of educating public taste.

The distinction between the fine and applied arts on the basis of material, technique, and economic significance, has not been ignored, but no line has been drawn between the two fields in regard to æsthetic and social values. Great sums of money have been spent upon the establishment and maintenance of industrial art museums and industrial art collections—expenditures financially justified because industrial art production is recognized as a source of national wealth. Museums and schools have each sought to advance industrial design—the first

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by collections and other activities, and the second by formal instruction.

Contrast
with
Europe

In the United States, on the other hand, industrial art has occupied a vaguely defined sphere. Until recent years our art museums have given it but scant practical consideration, and only very lately have we begun to realize the importance of this field as a phase of artistic expression. Only slowly have we come to see that industrial art reaches the home life of our people more widely and more intimately than the so-called fine arts, and that the æsthetic opportunities of the American home lie mainly in this field. Along with this gradually growing appreciation, but even more slowly, has come the admission that creative design in this field is worthy of museum encouragement.

This increasing recognition means much to the cause of applied art in the United States. An atmosphere created by fine things is unquestionably one of the most important stimulants to creative effort in design. We lack the background furnished by the public monuments, buildings, and endless examples of fine and applied art to be found in Europe. Perhaps we shall never possess these in a like measure. For this reason our American art museums discharge a peculiarly important function. We are dependent upon them for our artistic education to a far greater degree than is the case in Europe.

By virtue of these various considerations, museum opinion has arrived at a fairly general agreement that industrial art is worthy of attention. Where should it eventually be housed? There is much to be said for the establishment of separate industrial art museums in the United States. The field of the art industries is so vast, it touches in such intimate fashion the æsthetic possibilities of the American home, that thorough provision for the cultivation of public taste in this field and



Philadelphia Museum of Art. Room from the "Treaty House" at Upminster, England, with paintings from the Elkins Collection and furniture of the period.



The Henry E. Huntington Library and Art Gallery, San Marino, California. Eighteenth Century French Room. Photograph by Eyre Powell Press Service, Los Angeles.

comprehensive measures for service to designers and craftsmen would seem to warrant any expense. Separate institutions would have the advantage of singleness of aim and would be free from the questioning and sometimes condescending attitude of art museum authorities. Freedom from restrictions and opportunity for concentration upon service in a special field would undoubtedly make for increased efficiency. Testimony in support of this position is not difficult to cite—one notable case being that of the Musée des Arts Décoratifs, which, under the active and progressive policies of the Union Centrale continued over a period of thirty years, has been an important factor in raising French decorative art from a confessedly low level to the eminent position it occupies today.

However, in the situation existing in the United States, serious objections to the separate museum arise. For some years American art museums have pretty generally, though somewhat haltingly and vaguely, followed the lead of the Metropolitan Museum of Art in giving an important place to collections of applied art. This policy, although often lacking definiteness of purpose and application, is apparently destined to continue and to receive increasing emphasis in the future. The investment now represented by museum collections of applied art is very large, and marked advantages must be demonstrated to justify the establishment of a new set of institutions to deal solely with this field.

Moreover, among practically all the progressive museums of industrial art in Europe, many of which have been long established, there has emerged of late years an agreement that the first and highest purpose of industrial art collections is the education of public taste. As noted in previous pages, this accord has been followed by the adoption of certain policies of display, making

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little distinction between fine and applied arts. This point of view is in harmony with the larger principle that a true flowering of the arts can come only through a common inspiration, and that we cannot expect one line of natural growth in the fine arts and another in the applied arts.

When these considerations are weighed together with the educational activities developed in certain of our American museums, it would seem hardly possible to justify the foundation in this country of separate museums of industrial art of the European type. It would seem rather that we must look to an increasing inclusion of industrial art collections in our museums of art.

At present the policies of these museums towards applied art range from mere toleration to serious and systematic efforts to render the collections of maximum value both to the public and to manufacturers, craftsmen, and distributors. These diverse attitudes arise in part, but not altogether, from the differing size of the cities served by these museums and from the varying degree to which industrial art interests are to be found therein.

Some of the main facts concerning applied art in our museum situation are as follows:

A score of museums possess collections of industrial art ranging from those of modest size to extensive accumulations of great value. As to the scope and character of these collections, no uniform principles seem to obtain.

These museums present their applied art collections in displays differing greatly in quality and effectiveness.

Four museums have each designated an official to include with his other museum duties the task of making the collections of service to manufacturers, designers, and craftsmen. One, the Metropolitan Museum of Art, has established a department with a staff member in



Memorial Art Gallery, Rochester, New York. Italian Renaissance room.

charge who visits shops, factories, and designing rooms and ascertains at first hand the means of making the museum useful.

Several museums provide study rooms in certain departments of the applied arts for the benefit of designers, craftsmen, and students.

At least three museums hold exhibitions of craft work yearly which in two cases are accompanied by the award of prizes and medals. The Metropolitan Museum holds each year the exhibition of American industrial art which is referred to in later pages.

A number of museums include topics relating to the applied arts in their lecture arrangements and give space to the subject in their publications.

The Metropolitan Museum offers each year two series of demonstration talks mainly for the benefit of sales people and department store buyers. One series is given on Sundays and is free, while the other is held during business hours on a week day and involves a fee. The talks include such subjects as *The Principles of Design*, *Technique of Textiles*, *Color*, and *Evolution of Ornament*, and are based as far as possible on the practice of contrasting commercial examples with museum specimens.

No standardized program in regard to applied art is applicable to all our museums, but there are certain considerations to which experience and good practice point which would seem to possess significance for all cases. From an ideal standpoint, museum collections should exert an influence upon the maker of industrial art material, upon the seller, and upon the consumer. Of these the last is unquestionably most important. Whether or not a community contains the maker or the seller of industrial art in any large fashion, it always holds the consumer, and for America the education of public taste can

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be designated without fear of controversy as the foremost function of applied arts collections.

Scope and
Character
of
Collections

First of all, then, it may be well to examine the factors that chiefly affect this function, leaving the question of service to workers for later consideration.

In the matter of scope, our American institutions are faced at once with a problem of selection. In the museums of continental Europe, the collections of applied art are of a uniform pattern. The main displays are those representing the particular national culture in its various aspects. Outside of these, and varying according to the size of the museum, are to be found almost universally some examples of Italian decorative art, together with a collection of Chinese ceramics and sometimes other branches of Oriental art. In the Victoria and Albert Museum, the need for inspiration from other than English sources was recognized, and displays of Italian, French, Spanish, and Dutch material figure prominently, as do also the very extensive collections from the Far and Near East. With our limited national traditions in art, we are compelled to look even further afield for our artistic background and in consequence we need to have prototypes of all that is best in the art of the old world made available to us.

All types of decorative treatment that are representative of highly developed styles are obviously important for our education. This does not mean a collection of over-elaborate or unusual objects (often referred to as "museum pieces") but rather a collection of examples, each one of which embodies in a high degree the spirit of artistic feeling prevalent at a certain time, among a certain people, as expressed in a particular technique. Such a collection of carefully selected examples would not be a grammar of decoration, but would represent pages from the real story of art.



Metropolitan Museum of Art, New York City. Room from Philadelphia. American Wing.

There is another principle that should be mentioned with caution and that yet possesses validity for museums of moderate size which cannot hope to secure a comprehensive representation of all types,—namely, the principle of choosing accessions on the basis of their relation to our present social life and tastes. The danger in this direction is that this principle is likely to be interpreted in terms of material of only passing value, rather than in much more important and significant prototypes of the past.

It cannot be too strongly emphasized that the multiplication of similar objects in any special field displayed in public galleries is of questionable worth in the æsthetic education of the layman. A multitude of similar objects, even of beautiful objects, weary an ordinary visitor and do not return educational values commensurate with their cost. This is also likely to be true in the case of special minor collections made because of historic significance or special curatorial interests. For example, considerable collections of early American blue china and of European pewter can hardly, on the basis of their value to present-day industrial art, justify the occupation of precious space.

As a matter of fact, great collections in any particular field of applied art are not required for the education of the public. A few examples of the highest artistic value tastefully arranged with other objects of the same æsthetic quality will prove much more inspiring than large arrays of material in special fields. If our public is to enjoy and gain in appreciation and if our designers are to be inspired by the achievements of the past, it will be first of all through the careful assembly and display of objects representing a common quality of design brought into artistic relationship, rather than by large

Methods
of
Display

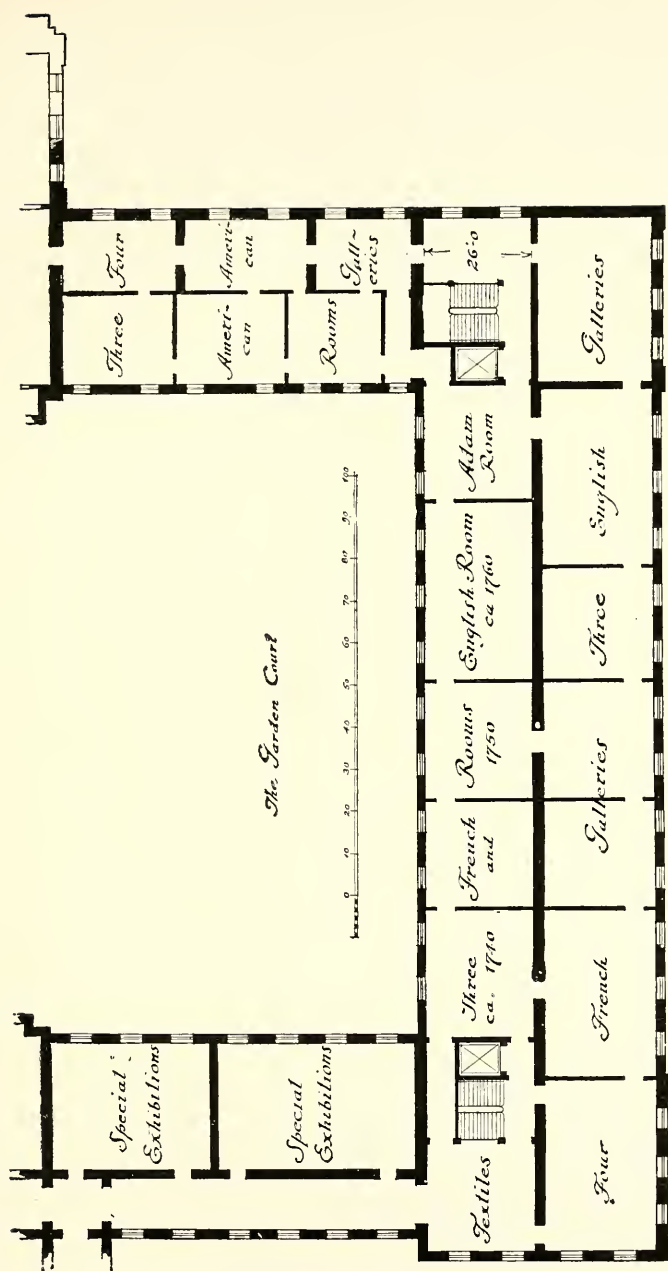
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collections of specialized material that tell a story only to the student.

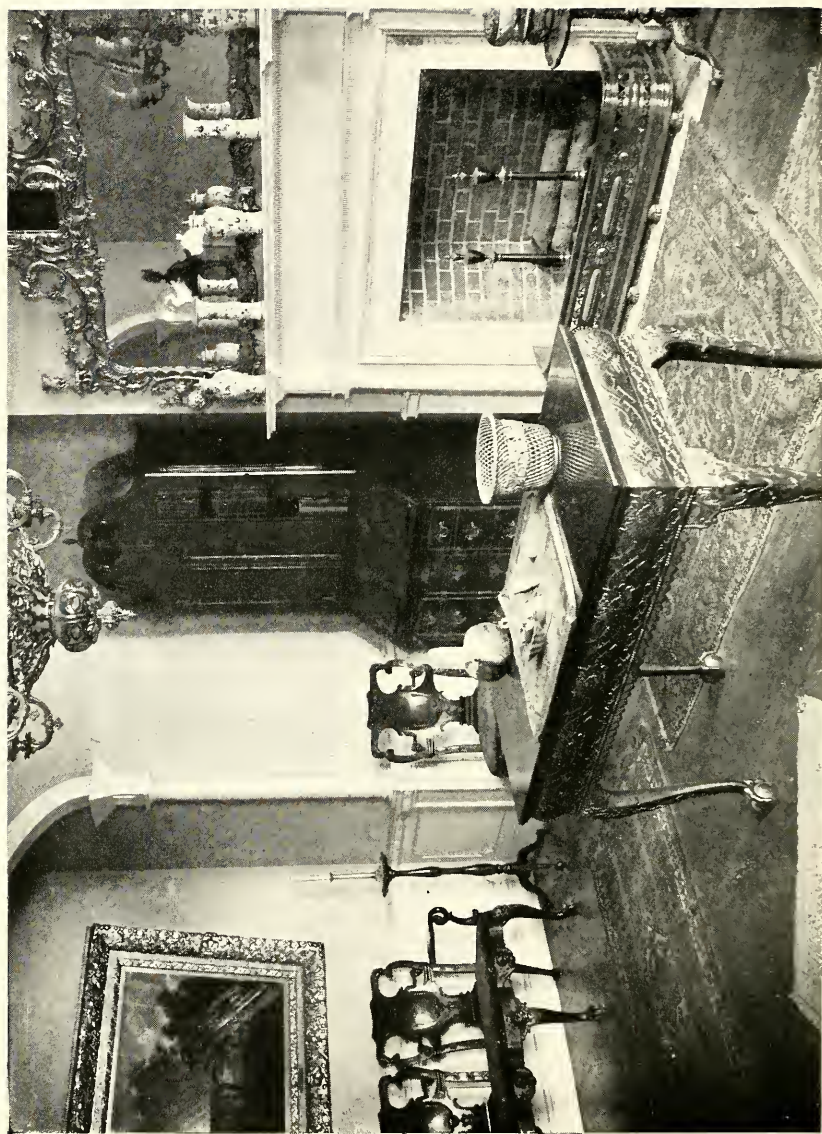
At the moment the trend in our most important museums is toward the use of "original rooms" or authentic wall settings for the display of furniture and other objects. Where such backgrounds are essential or helpful to convey the full effect of a period style, and where fine original examples are still available for museum purchase, their use is both justifiable and desirable. They lend vividness and color by allowing the furnishings displayed to be seen in their proper settings and make possible a unity of impression to be gained in no other way.

As the sole vehicle for primary displays, however, such arrangements, as discussed in a previous chapter, are subject to severe limitations which are perhaps at present not receiving full recognition. If European experience has validity for us, these limitations will almost inevitably claim attention in the future and the value of display rooms not architecturally treated, but filled with composite displays, will gain at least equal recognition. Rooms of the latter type afford the opportunity for a purely museum disposition of significant type specimens of each period in which the elements are not only harmoniously assembled, but so arranged as to allow intimate inspection. If rooms with original wall coverings are used, it would seem most desirable to provide this other type of room in close proximity to round out the opportunities for comprehensive display. The one disposition from which both good taste and wise scholarship will refrain is the decoration of such rooms by modern hands in the "style of the period."

The instances in which original rooms or original wall coverings and furnishings have been most happily incorporated in our museums up to the present time are



Museum of Fine Arts, Boston. Ground floor plan of new Department of Decorative Arts of Europe and America. The areas designated as "rooms" are furnished with original architectural interiors. Those designated "galleries" are rooms without stylistic treatment, containing objects of decorative art related to the adjoining period rooms.



Rhode Island School of Design, Providence. Library in the Pendleton House
The collection of eighteenth century furniture in the Pendleton House forms an exhibit supplementary to and connected with the main museum.

those relating to the decorative art of the early American home. In the American Wing of the Metropolitan Museum, the Pendleton House of the Rhode Island School of Design, and the series of colonial buildings in Fairmount Park administered by the Pennsylvania Museum, we have preserved for all time delightful and informing documents from our culture history. From the museum standpoint, these houses and rooms may well be viewed as possessing a special character and as deserving a special place in museum estimation—a place to be measured not wholly by their quality as examples of decorative art, but also by their importance as historic illustrations of early American manners and customs.

From this point of view, the examples noted are most valuable and illuminating, but delightful as they are and successfully as they fulfill their special function, for the reasons given above they can scarcely be regarded as comprehensive types of general museum display.

While composite arrangements hold the largest values for our great museums, they offer special opportunities from the economic, æsthetic, and educational aspects to moderate sized museums. It is manifestly beyond the possibilities, or at least beyond the wise limits, of expenditure for such museums to accumulate considerable collections in the many branches of industrial art. It is, however, distinctly within their resources to acquire gradually fine examples of applied art in various fields, possessing both high æsthetic value and relevance to our present life, and then to exhibit these in composite displays which, while occupying a limited space, will be thoroughly suggestive in character.

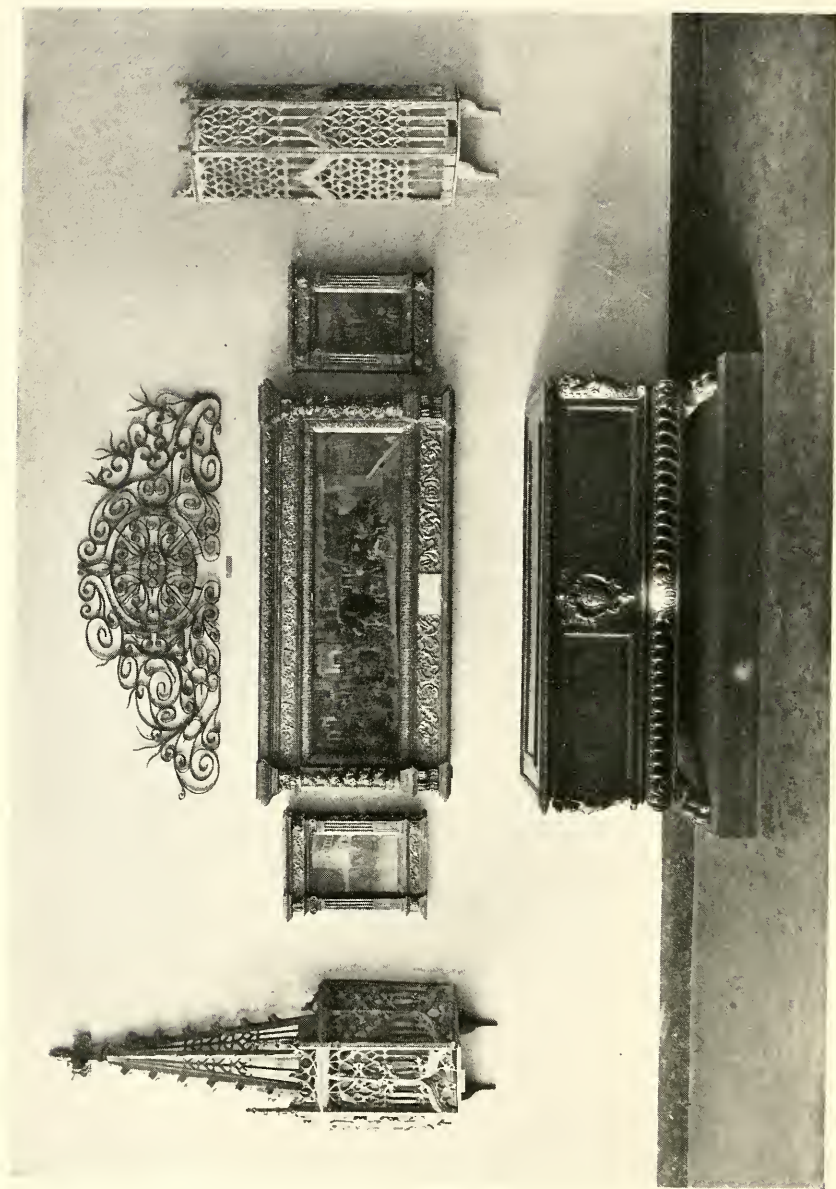
Separate rooms, or even separate alcoves, are not essential for these displays. One of the happiest possibilities in this connection is the display of larger objects

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among paintings of the same period and provenance. Departmental organization militates against such dispositions, but where the museum is of moderate size and its applied art possessions small in number, the arrangement suggested offers a solution possessing merit from both the æsthetic and practical standpoints. Thus, an Italian group, a French group, or an English group may be developed possessing added charm and atmosphere as compared with more formal arrangements.

It should be recognized that the dwellers in our large cities are being highly educated in the art of display by the finer store windows to be viewed from the easy vantage of the sidewalk. A museum that will attract and educate must have an equal appeal and a finer story to tell. Up to the present, great department and specialty stores and illustrated magazines have probably exercised a far greater influence in the development of taste for better things in our homes than have our museums. The museums cannot set up the House Beautiful within their walls, but they can present models of fine arrangement of superlatively beautiful things that will stand as permanent lessons in good taste. It would seem clear that upon such composite displays museum collections of industrial art must largely depend for their influence upon the public.

Even with such displays, there is the need of doing something to renew interest from time to time. No exhibit, however fine, that remains unchanged, can fulfill the museum's educational responsibility. The static, or frozen, exhibit soon loses its message, even to those who visit the museum with the keenest interest and the best preparation for profiting from its collections. If the museum is to be an active and continuing force in the art life of the community, it must possess a definite clientele, as does a library, of persons who enter its doors



Museum of Art, Worcester, Mass. Composite display of Spanish and Italian wood work, paintings, and iron work.

not merely once for the sake of recreation or curiosity, but who visit it with some regularity for the purpose of enjoying and learning from new experiences. For this highly important group it is essential to provide fresh experiences that shall not only introduce new themes, but bring forward new aspects of old ones. It is probable that such variation of exhibit material would require additions to present staff organizations for the effective classification and rearrangement of reserve material; but the value of the service is beyond all question.

As regards opportunities for those who desire further and more specialized study, the museum can render service in proportion to its resources. Whether provision to this end should be made in public galleries is open to question. Special collections of western applied art, grouped according to material and technique, such as ceramics, glass, silver, textiles, or furniture, have great value for the designer, craftsman, amateur, and student, but little for the general public. Their real importance is as study material. To fulfill this function in thoroughly satisfactory fashion, these collections should be withdrawn from the main lines of travel, but arranged with as much care as if they were intended for primary exhibits. They should be set forth, some in vitrines, some in frames, and some in open display, so as to be seen in their entirety and not, as is commonly the case with textiles, doled out by single specimens from cupboards or drawers. The only question is whether such collections should be placed in secondary galleries open to the public, or in rooms with closed doors which open readily upon request. Wherever such special collections are placed, it is clear that real service to the designer or craftsman requires that every opportunity for study be afforded to qualified applicants. If the principle that large special collections are justified mainly to the extent that they

Special
Collections

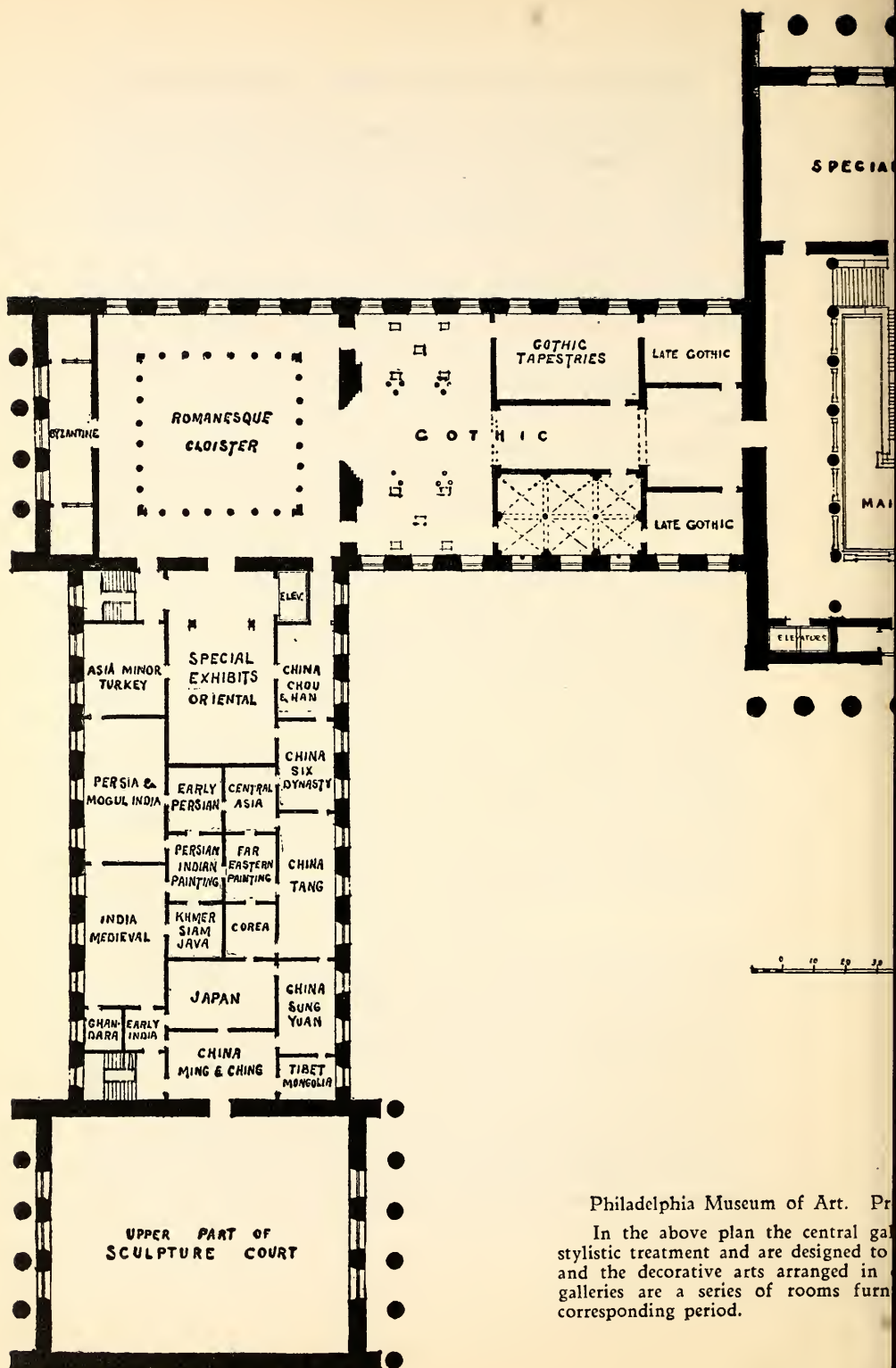
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benefit workers and students is once recognized, it becomes obvious that such collections must be so administered as to permit intimate inspection at short notice of whatever kind is desired. Inspection of an object in a case is often not sufficient. Accurate knowledge of material, structure, texture, form, and color is frequently essential—knowledge that can be acquired only by close study which comes through actual handling.

When we consider the dissipation of energy and confusion of mind involved in a layman's visit to a large museum and the inevitable accentuation of this condition through future accumulations, it is evident that the segregation of all large special collections in study rooms has much to commend it.

If lay visitors are to receive an impression of beauty on entering a museum or any section of a museum, if they are to view the displays with a sense of pleasure and to depart with a feeling of exhilaration, they must be kept from limitless wanderings among objects which, however interesting as documents in the history of art, are not inspiring in the mass. In other words, if visitors will not save themselves, is it not a duty of the museum to protect them from themselves? Considerations of this sort are forced to the front as soon as the emphasis is transferred from the logic of accumulation to the psychology of observation and emotion.

The plan of reserve study collections, originally put in practice by museums of science, was first applied to a museum of art when the Boston Museum of Fine Arts moved into its new building in 1909. Since then the plan has been adopted to a limited extent in several other museums. Its acceptance on a more comprehensive scale by our larger museums would seem essential if the collections as a whole are to render the greatest benefit both to the general public and to the visitor with special interests.



Philadelphia Museum of Art. Pr

In the above plan the central gal
stylistic treatment and are designed to
and the decorative arts arranged in
galleries are a series of rooms furn
corresponding period.

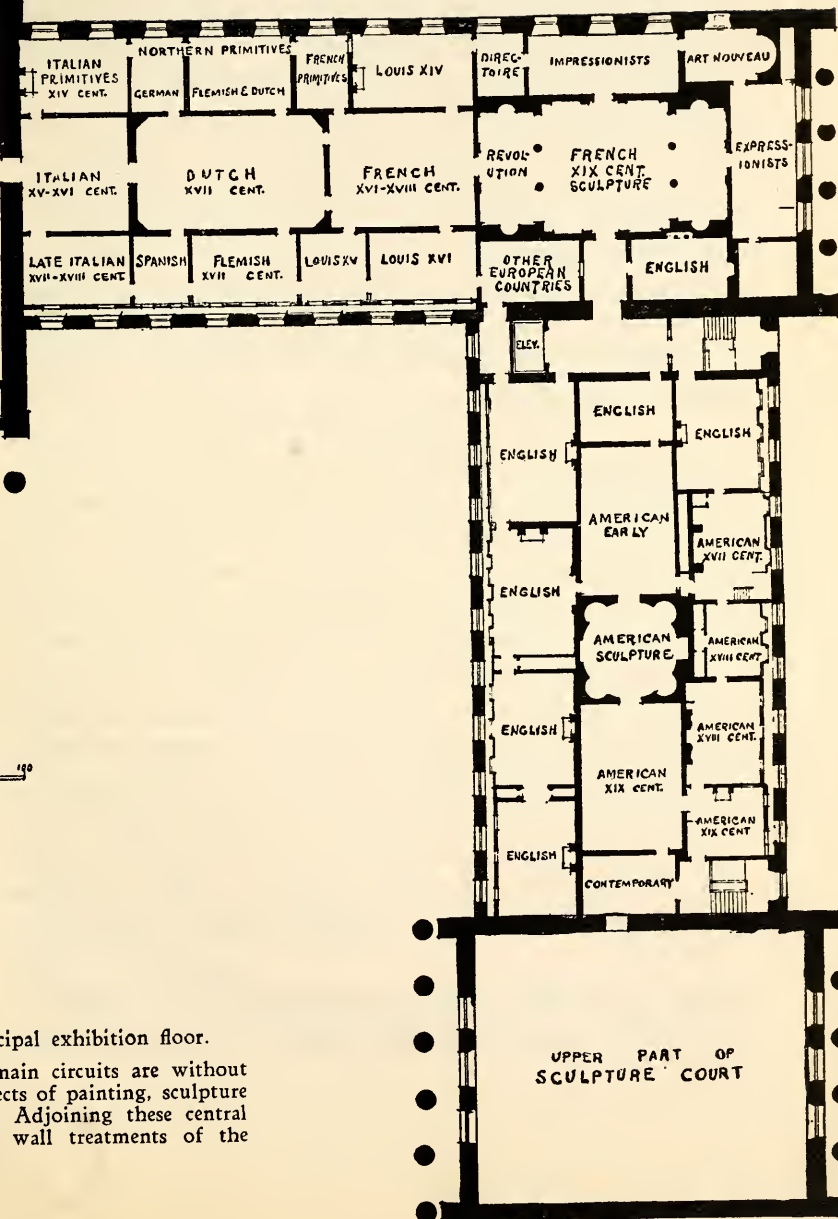
EXHIBITS

HALL

ELEVATORS

60 70 80 90 100

plan of principal exhibition floor.
forming the main circuits are without
in selected objects of painting, sculpture
site displays. Adjoining these central
with original wall treatments of the



One of the policies that almost uniformly characterize the progressive industrial art museums of Europe is the practice of holding frequent temporary exhibitions. This practice, which has been actively pursued in the fine arts field by some of our western museums, has received little attention from the great museums on the Atlantic seaboard. For the industrial arts such exhibitions are of prime importance. They are invaluable as opportunities both to bring into relief material from the regular collections that is of special timely interest and to display significant contemporary productions. In several of the older countries, the temporary exhibition is regarded by museum authorities as their chief opportunity for assisting and stimulating design in industry. Exhibitions that deal with present-day conceptions are considered of dominant importance. In the United States we have on the whole developed no systematic policies in reference to such exhibitions in the industrial art field.

Temporary
Exhibitions

We have, however, in this country one example of a well organized exhibition of this type of great potential value. Perhaps no act of the Metropolitan Museum of Art is calculated to render greater service to the industries of America than its provision for an Annual Exhibition of American Industrial Art. Among the regulations concerning this exhibition are the following: objects admitted are required to be the work of manufacturers who produce a number of pieces at a time from a single design, or make, from time to time, a number of identical pieces from models, moulds, or drawings retained for the purpose; they must be or represent the regular work of the exhibiting firm; and they must be exhibited by the manufacturer who is directly responsible for the creation of the design.

When one contemplates the many different attitudes toward industrial art still held by museum officials in

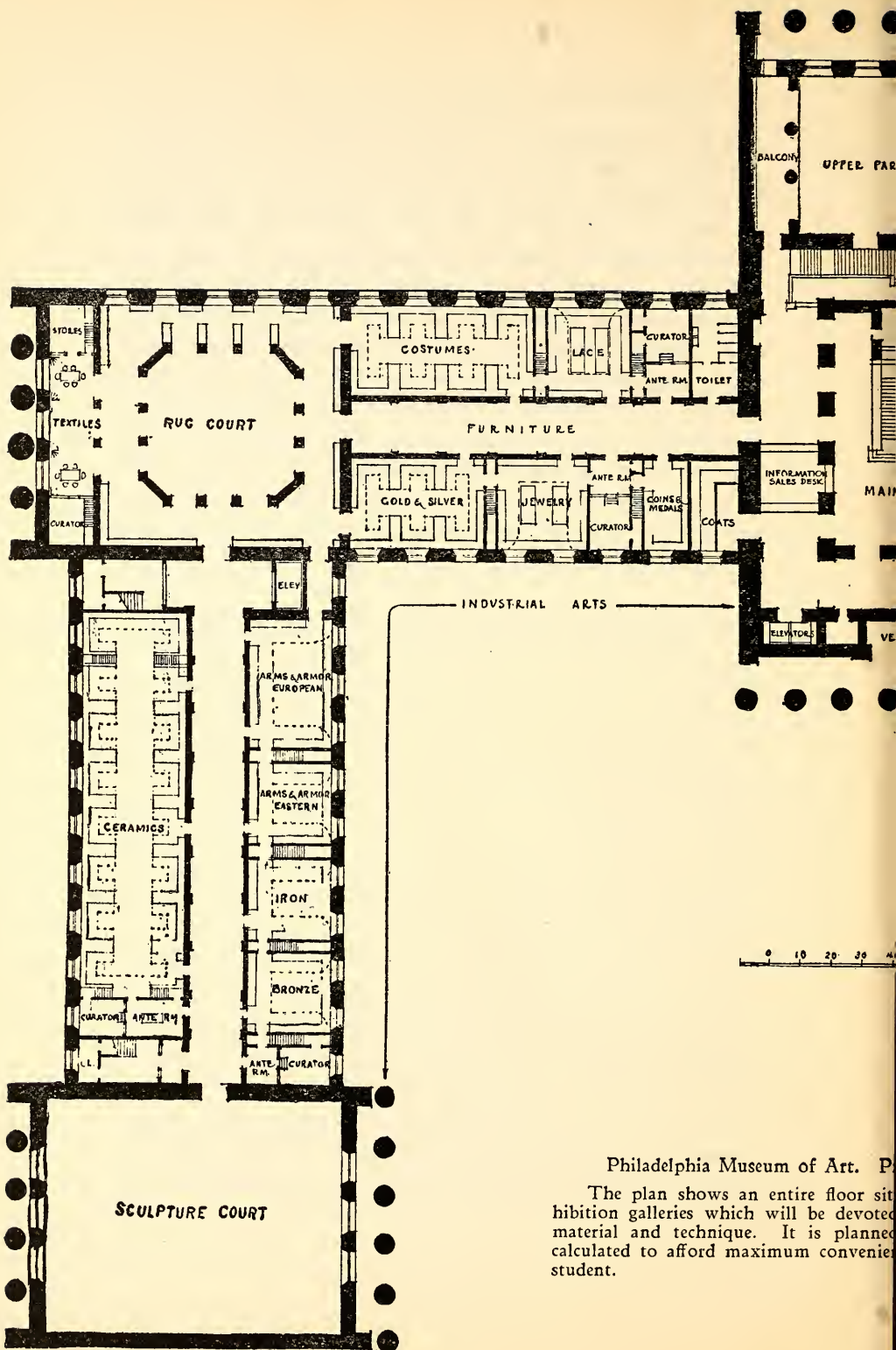
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America, the frequent failure to comprehend the significance of quantity production and the conception sometimes entertained that the only manifestations of industrial art worthy to enter the doors of a museum are those of the individual craftsman, the importance of the step taken by the Metropolitan Museum of Art becomes obvious. One element of especial promise should not be overlooked, namely, the association with the museum officials in the conduct of this exhibition of a broadly representative Advisory Committee of individuals prominent in the art industries. Up to the present time it is safe to say that no step has been taken by any other American museum of art that represents an equal indication of purpose to coöperate effectively with the industrial system upon which our hope for better art in American homes must largely rest.

Craft work

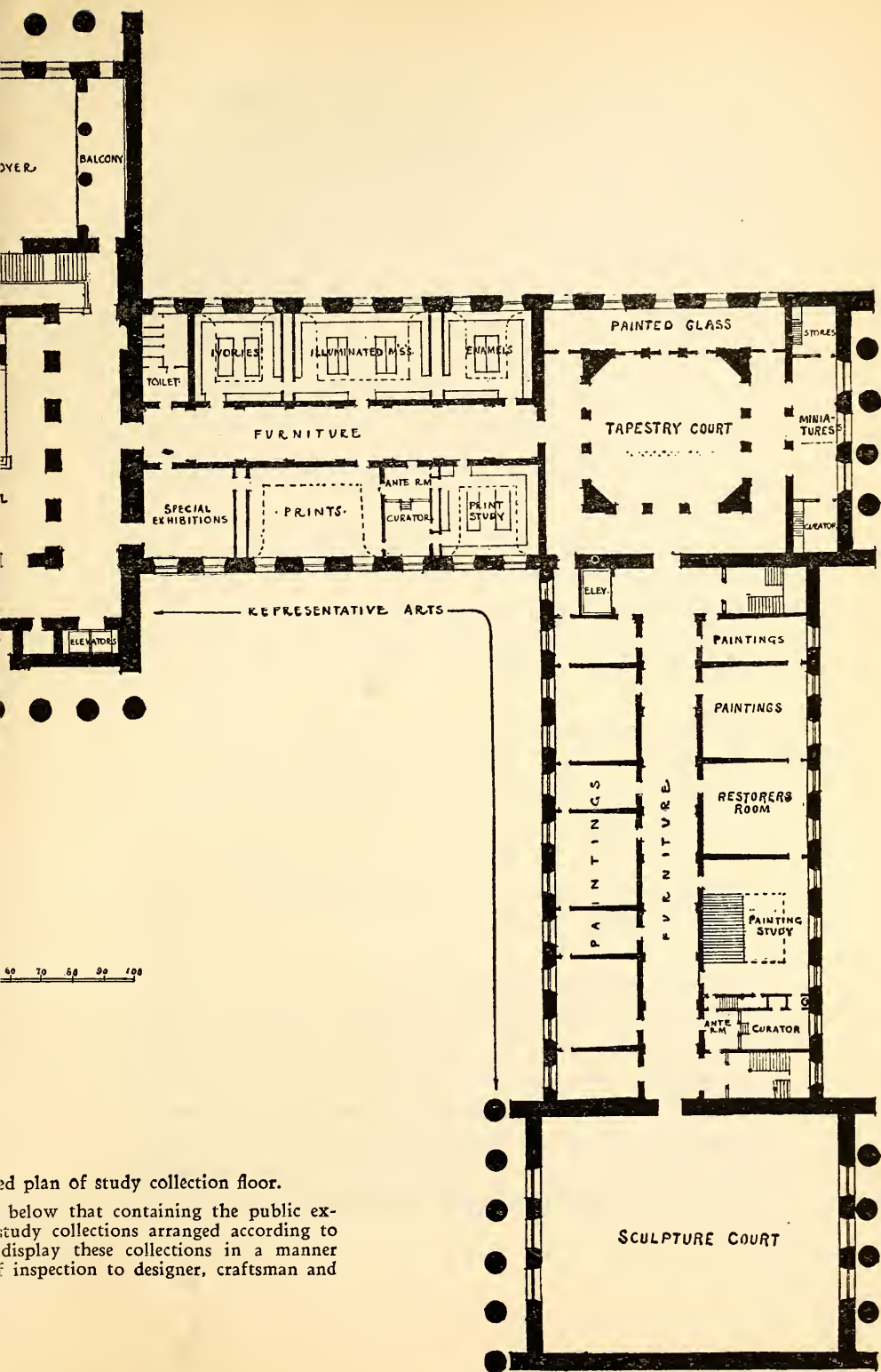
Outside of mass production, however, the artist craftsman must be considered. Here we are lamentably weak as compared with Europe, where the artist craftsman possessing thorough technical knowledge and skill combined with the power to create new forms of beauty is a distinct asset. In the severer conditions of competition in the older countries, individuals of exceptional energy, intelligence, and artistic talent are often found working alone as craftsmen,—individuals sometimes of the stature to create new techniques as well as new manifestations of design. These craftsmen play a twofold part in production, first, by the quality of their own creations and their influence upon the public taste, and secondly, by their influence upon quantity production. In the second rôle, they often serve as artistic pioneers and through successful achievement provide quickening inspiration for commercial production.

The possibility of obtaining finer things at moderate cost undoubtedly depends on quantity production, but



Philadelphia Museum of Art. P

The plan shows an entire floor situated for the exhibition galleries which will be devoted to material and technique. It is planned to afford maximum convenience for the student.



ed plan of study collection floor.

below that containing the public ex-
study collections arranged according to
display these collections in a manner
of inspection to designer, craftsman and

we can little afford to forego the stimulating influence of the worker who creates in direct contact with his material apart from the limitations of the machine. The craftsman who is simply a good technician will do us little good, nor will the creative artist without technical knowledge be of great service. We need individuals of exceptional quality—true artistic craftsmen who can create things of beauty and execute them in a way unimpeachable in all technical requirements. Persons of such quality can render an important service in the advancement of our art industries. Whether the conditions of American economic life will allow the support of such workers is, however, a question. Apparently they will not, unless the future brings forth greater encouragement than the past. Recent developments suggest the possibility that our great industrial establishments may gradually absorb a number of superior artistic craftsmen and so bring them into direct relation with our industrial system.

Whether this be true or not, it would seem clear that the assistance of the museums is peculiarly needed in this connection. Systematic exhibits of craftsman work on a selected basis that would insure high quality in the examples displayed are one means by which a certain amount of encouragement can be rendered. An extension of the practice of awarding prizes or medals might be stimulating.

There is one type of craft work exhibit or at least exhibit of small quantity products that would be of peculiar value to America. I refer to the yearly organization of exhibits of the work of artist craftsmen on an international basis, and on each occasion in a particular field. In such an exhibition the work of American craftsmen would be seen side by side with the products of the best European workers, and our own position

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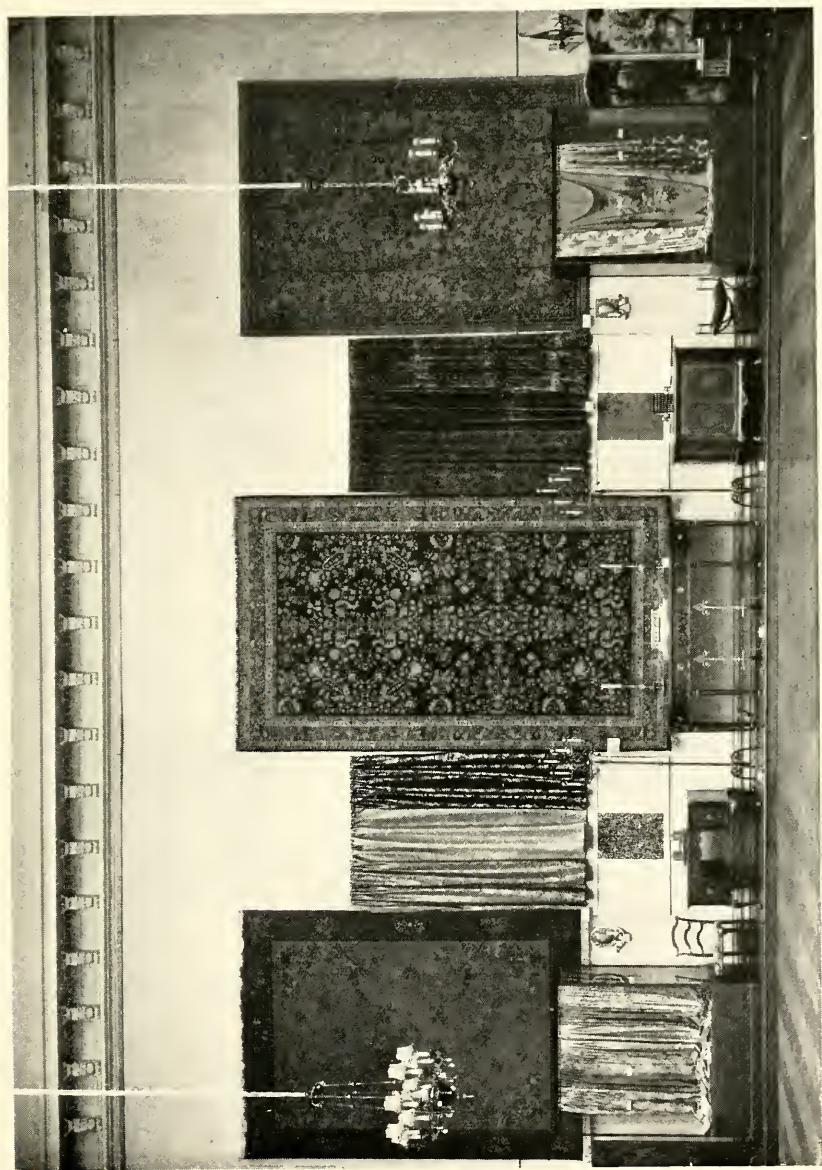
could thus be clearly estimated. Such specialized exhibitions could deal at different times with ceramics, decorative glass, silver, jewelry, fine leather work, metal work, textiles, rugs, furniture, printing and bookbinding, and perhaps other branches of applied art. It is difficult to imagine any undertaking that would be more stimulating and educative both to our public and to our craftsmen and designers.

Such exhibitions would fulfill the very important function that the Musée Galliera discharges in Paris. They could be undertaken by any institution that has requisite gallery floor space available. But, after all, they would seem to fall well within the developed field of the art museum. No other institution in America occupies such an authoritative position in the art world and none is so well organized to undertake an enterprise of this kind. If coöperation among the art museums in the country were secured, the expense to each museum of an annual undertaking would be moderate. Our museums at the present time frequently finance far more expensive exhibitions of the fine arts.

Educational Activities

In the last twenty years an important development of so-called educational activities has occurred in the larger art museums. These practices aim to extend the influence of the collections mainly through exposition by the spoken and printed word. They have not only added an active element to museum methods, but they have introduced a new type of individual to museum organizations.

To acquire and conserve museum material to the best advantage requires a special type of mind, a mind marked by sound scholarship, exceptional taste, rare power of discrimination, and the collector's instinct. Such a mind has little interest in exposition, and it is to provide for this important function that a new type of individual



Metropolitan Museum of Art, New York, Ninth Annual Exhibition, American Industrial Art.

has been called into service. These individuals, who are necessarily persons cultured in the fine and applied arts, are first of all teachers.

The term "educational" used in connection with these late developments is one that perhaps needs definition. The function of the museum is obviously not that of formal instruction. That is the business of schools and colleges organized for the purpose. The museum is, however, a very important instrument of education if we consider education to be a life process, of which formal instruction is but a part.

For the art museums the first and largest educational influence must radiate from their displays. Beyond this the effort to develop more intelligent appreciation of the collections constitutes the field of legitimate secondary educational activities. Interpretation of the collections, or rather of special sections of them, by thoroughly qualified officials to interested groups, whether of the lay public or of persons engaged in industry or merchandising, is a function of particular value in this connection. Public lectures upon various aspects of the applied arts, both ancient and modern, aiming at æsthetic education rather than historical information, constitute an important element in the program. Printed articles in bulletin or monograph form which have the assistance of illustrations can carry this service to a wider public and to designers, craftsmen, and industrialists as well. Conducted tours of school children through special departments of the museum and classes for school teachers are practices already adopted in some of the larger museums. Lending to schools specially organized material such as post cards, photographs, lantern slides, maps and charts, casts, and even films, as now is done by several museums, is calculated to aid greatly in developing a better appreciation of industrial art. Cases where original material

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is loaned are rare. The idea of such loans has been endorsed in museum discussions for many years, but realization in practical forms comes very slowly.

The case of our museums in this connection is obviously very different from that of the Victoria and Albert Museum. There a government institution exercises co-operative relations with a national system of art and secondary schools. In some instances our museums receive no public funds and but few of our art schools are public institutions. Our art museums that do enjoy the aid of public moneys, receive their funds from municipalities, and in consequence the natural channels of coöperation are first of all the general public schools. While the difficulties and limitations in this situation are very real, it remains true that few things would be of more value to school instruction in the arts than opportunities of using actual art objects as study material, and it is to be hoped that museums may gradually find ways to venture more boldly into this field of service.

These educational activities in the main concern the adult public or the pupils of the public schools. When we turn to methods specially calculated to serve the manufacturer, the designer, the craftsman, and the distributor, it is evident that no uniform program will apply. To render the best service in this connection each museum will develop maximum usefulness by studying local conditions and adapting its methods accordingly.

One major principle, however, must be recognized if these studies are to reap any practical consequences—namely, that the methods adopted must be active, and not passive. No real influence can be built on the old museum attitude, "Here are the collections; the doors are open." If museums are to be of real service in this direction, the psychological barrier between the worker and the museum must be overcome through sympathetic



Metropolitan Museum of Art, New York City. Loan exhibition of objects from the International Exposition of Modern Decorative and Industrial Art, Paris, 1925.

contacts. There are many ways to develop these contacts, all of them simple enough if museum authorities possess both the inclination and the will.

Courses aiming to serve salesmen, designers, and decorators that center in the exposition of museum material, whether such material be in the galleries or in a class room, lie evidently in the legitimate sphere of museum activities. On the other hand, courses of instruction which deal with various aspects of the applied arts where the aim is that of vocational service, and which are independent of museum collections, are open to question—open to question, that is, from the standpoint of permanent museum policy. With growing interest in such instruction and scarcity of well equipped teachers or lecturers, valuable service can be and has been rendered by the museum in this direction. Such courses have been of great benefit to many individuals, and they have aroused general recognition of the value of such instruction. In the long run, however, it would seem desirable that the burden of these courses should be assumed by regular teaching institutions of some sort, leaving the museum to stimulate and enlarge popular appreciation by means of its collections. Coöperation with teaching institutions whereby the wealth of illustrative material at the museum's command can be made available for organized courses of instruction, either popular or vocational, remains one of the most effective means of educational service on the part of the museums.

In all the above-mentioned lines, both of educational activities as related to the general public and special activities aimed to serve industrial and commercial workers, the Metropolitan Museum of Art has pioneered and experimented, and in so doing has performed a great service both to the fine and applied arts. Its example in

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this matter has done and will do much to stimulate other American museums in the same direction.

Above all these many considerations it is clear that the full influence of industrial art collections will be attained only when the directors and curators who preside over them are something more than scholars or experts. Experts they should be indeed, but it is even more essential that they be individuals inspired with the ideal of active practical service to their communities. They should be persons alive to the trend of national movements in applied art and of sufficient imagination to play a part in guiding such movements. Finally, it is evident that they should be possessed of such social sympathy as to be able effectively to serve the individual worker as guide, counsellor, and friend.

The rôle that the applied arts play in our civilization demands the serious consideration by our museums of these problems as to scope and character of collections, methods of display, temporary exhibitions, educational activities for the public and special methods for the workers. The large museums can do much, the smaller in proportion to their resources; but for all a clear cut recognition of their responsibilities is essential if they are to help, not harm, our development. Without active, sympathetic, and intelligent encouragement of industrial art on the part of American museums we shall have the spectacle of these educational institutions in the largest democratic country in the world devoting themselves mainly to what, in its domestic relations at least, is essentially the art of an aristocracy.

PART II

INDUSTRIAL ART MUSEUMS IN OTHER EUROPEAN COUNTRIES

AUSTRIA

THROUGH a large part of the nineteenth century, fol- Vienna
lowing the downfall of Napoleon, the city of Vienna
was prominent as a center of wealth and luxury. Situated
almost at the edge of western civilization at a point where
north and south connect by natural lines of travel, its art
has been exposed to many and varied influences—influences
which the genius of the Viennese has in large measure been
strong enough to assimilate and to express in an individual
Viennese fashion.

The Industrial Arts Museum (Österreichisches Museum für Kunst und Industrie) at Vienna was organized in 1863. It was the first distinctive museum of industrial art to be founded on the continent and was patterned on the plan of the museum at South Kensington. The museum was one feature of a movement vigorously furthered by the government to develop the art industries of Austria. In 1868 a School of Industrial Art was added. These two institutions, presided over by an extremely able director, Rudolph von Eitelberger, who gathered about himself men of the highest talent, exercised a strong influence in the revivification of industrial art, not only in Austria but throughout Germany.

The period of the sixties and the early seventies was one of great prosperity in Vienna and the arts of decoration enjoyed large opportunities by virtue of the many buildings erected in the city at that time. It was because of the interest awakened by the museum and school activities, assisted by the flourishing condition of the city, that the International Expo-

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sition of 1873 was organized in Vienna. This exposition marks an important stage in the progress of industrial art in Europe, inasmuch as here, for the first time, the art of both the Far East and the Near East were brought together in a large way for public exhibition.

The building occupied by the museum, erected in 1868-71 on the plans of von Ferstel, is of symmetrical rectangular form with a central covered court surrounded by galleries from which open the rather large exhibition rooms. This plan, although by no means ideal from the standpoint of today, was adopted as a pattern for many of the museum buildings of central Europe during the next quarter of a century. In the case of the Vienna museum, a wing added to the rear at a later period has almost doubled the size of the original building.

A library of industrial art is contained in the same building and the industrial art school is located at the side. The library contains 100,000 volumes and a celebrated print collection. The reading room is free and books may be taken from the building.

The museum covers the usual field of industrial art: textiles, furniture, metal work of various kinds, bookbinding, leather work, bronzes, glass, and ceramics.

A large room on the ground floor two stories in height contains a composite display of furniture, tapestries, wood-carving, and sculpture. The other rooms are arranged very largely on the basis of a technical classification. Since the war the museum has taken over the fine old furniture of the former imperial palaces and the celebrated court carpets. The collection of oriental rugs has become in this way one of the largest in the world. The jewelry and silver rooms in the former imperial Burg are now administered as a section of the museum.

The museum is supported and administered by the Austrian government. There formerly existed a Curatorium, to whom the director was largely responsible, but at present the director reports directly to the Ministry of Commerce and Trade.



Baroque Museum, Vienna. The Marble Hall.

No museum in Europe makes greater effort to maintain close contact with present-day industrial art than the Vienna Museum. The policy of the museum in general is to assist in bringing together artists, designers, and hand-workers, on the one hand, and artists and the public on the other. It is the official opinion in Austria that the museum should establish active connections with workers and assist them in every way to gain contacts with industry. Persons wishing to decorate their homes often seek advice from the museum officers who recommend artists or hand-workers suitable to the problem. In making such suggestions the museum gives several addresses of artists, from whom selection can be made. Every facility is given for the study and copying of objects in the museum, first of the objects in place, second of examples removed to a study room, and third, in exceptional cases allowing pieces to be taken to the home or studio.

Frequent temporary exhibitions of old and new artistic hand-work are held. At the exhibitions of modern work which are developed on a considerable scale, the officers of the museum assist in forwarding the sale of products. A Bureau of Sales is maintained at such times and service is rendered without expense to the artists. These exhibitions contain only material approved by the museum officers.

The museum pursues the policy of purchasing and exhibiting modern examples of applied art. It maintains public lecture courses and also special courses given to small groups of about twenty-five persons. Parties are taken about the museum on Sundays by guides who explain the exhibits. Up to recent years the museum published regularly the important magazine "Kunst und Kunsthandwerk." The publication of this magazine was unfortunately brought to an end during the difficult years of the war.

Although it is not exactly an industrial art museum, no reference to present-day museums in Vienna would be complete without mention of the newly opened Barockmuseum. This institution is contained in the lower building of the Belvedere Palace and owes its existence to the new administration of the Viennese museums under Dr. Hans Tietze.

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Arranged in this charming early eighteenth century palace are delightful examples of the baroque art of Vienna, comprising a number of paintings and a few examples of sculpture, among which are the remarkable groups in lead by Raphael Donner from the fountain formerly in the Mehlmarkt.

The few pieces in each room harmonize perfectly with the sumptuous decorations and serve only to complete the impression of spacious luxury and ornate quality prevailing throughout. The arrangement contrasts decidedly with that of many of the palace collections of Europe and is an inspiring suggestion of what specialized palace museums may become under favorable conditions of taste and resources.

HUNGARY

Budapest

The museums in Hungary are concentrated almost entirely in the city of Budapest where a number of important institutions in the fields of art, science, and technology are to be found. Several museums contain industrial art material, among the most important of these being the Museum of Industrial Art which was founded in 1874 following the International Exposition in Vienna. The present building was erected in 1896 and in plan generally follows the arrangement of the Museum of Industrial Art at Vienna. The contents are notable for the interesting collections of peasant pottery and the examples of Hungarian furniture, gold and silver ware, enamels, metal work, and embroideries. The display is arranged in general according to technique and material, although in a few cases, notably that of the Hungarian Hall with baroque painted ceiling and doors, an ensemble arrangement has been developed.

The museum also contains an extensive and valuable textile collection, which, though including much material from other countries, is extremely rich in examples of Hungarian art, particularly in the field of embroideries. Traditions of the old shepherd life seem to have left their mark upon the art of the Hungarian peoples even to the present

day. These influences are evident in the small attention that has been paid to furniture and household decoration, and the concentration of popular art upon dress and the related crafts. The embroideries in the museum represent a particularly racial art that has, despite foreign intrusions, retained its own qualities for several centuries. The collection is contained in two large rooms. Some examples are displayed in vitrines, but the major portion of the material is stored in tall cases at the sides and ends of the rooms and in four cupboard tables in the center. The specimens are arranged in two sizes of wooden frames, one about 24 in. by 30 in., and the other about 30 in. by 48 in. This room is not open to the general public but is accessible to students and designers who obtain permission at the office.

At the present time two rooms are devoted to the family collection of Prince Paul Esterhazy. In this collection are some remarkably fine examples of Hungarian gold and silver-smith work of the sixteenth and seventeenth centuries, together with splendid examples of Hungarian court costumes of the sixteenth and seventeenth centuries.

The museum contains a special library of applied art used in common with the industrial art school in the same building. Temporary exhibitions of modern and ancient art are held frequently, the central hall on the ground floor being used for this purpose.

The museum is supported by the government of Hungary and was formerly administered by the Kultus Ministerium. Since 1923 the administration has been vested in a council of museum directors, university professors, and officials who have control of the museums of the city. The director has a large degree of autonomy in the administration of the museum.

Under the same administration is another museum of the city—the Musée Georges Rath. This museum, presented to the nation in 1905 by the widow of Georges Rath, is housed in a villa of the family and contains, in addition to an important collection of paintings and sculpture, a considerable number of fine examples of French and Italian furniture and

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many fine specimens of European porcelain, lace, and silver-smith work as well as Hungarian jewelry of the sixteenth century.

The National Museum in Budapest is a large institution occupying a building erected 1834-44; its collections include natural history (zoölogy and mineralogy) and antiquities. In the department of antiquities there are several rooms containing objects of industrial art from the time of the Romans. These rooms, recently rearranged with much taste, now contain displays thoroughly in harmony with present policies in the German museums of industrial art.

There is also in the city of Budapest a small Oriental Museum which, though not of artistic importance, contains some interesting material of comparatively modern date.

CZECHO-SLOVAKIA

Prague

Prague is a city of many museums, a number of which contain industrial art material. First in importance is the Museum of Industrial Art (Kunstgewerbeliches Museum der Handels-und Gewerbe Kammer) founded in 1885 by the Chamber of Commerce, the present building having been erected in 1900. The administration of the museum still remains under the Chamber of Commerce, a corporation to which is awarded a certain percentage of the state tax to maintain institutions of this character.

The collections, arranged on a strictly technical basis, include Bohemian furniture, ceramics, glass, books and manuscripts, enamels, ivories, goldsmith work, iron work, textiles, stoves and tiles, and some important early Italian chests. The most noteworthy feature is the important Count Lanna collection of glass in which examples from all countries are found, but which is particularly comprehensive on the side of Bohemian glass of the eighteenth and nineteenth centuries.

In three rooms is shown work of the special industrial schools of Bohemia, and two rooms contain the Bohemian exhibit made at the International Exhibition in Paris in

1900. The museum possesses a considerable library and formerly gave public lectures.

In connection with the Czech Werkbund there are frequent exhibitions of industrial art and of designs submitted in connection with government and private competitions. These exhibitions are regarded as important agencies in forwarding the development of modern Czechish art, prizes often being awarded for the best work displayed. The collections of the museum are much used by the scholars of the School of Industrial Art located in the neighborhood.

The Ethnographical Museum is a small museum charmingly located in an old villa in the Kinsky Garden, now a public park. It is mainly devoted to the peasant art and life of old Bohemia and contains a number of peasant rooms well arranged, though in many cases badly lighted. On the second floor, however, are six rooms devoted to an admirable display of costumes in well lighted cases.

The City Museum, founded in 1883, occupies a large building erected in 1896. It contains extensive collections of Bohemian industrial art as well as historic material and documents relating to the history of Prague. Among the industrial art collections those of ceramics, glass, and furniture are important, but the outstanding exhibit is that of iron and locksmith work which includes extremely fine examples of grilles and gates, together with forged door knockers and elaborate iron locks of the sixteenth and seventeenth centuries.

The National Museum at Prague occupies a very large building, prominently located, that was opened to the public in 1891. It is devoted largely to science collections, but contains a number of Bohemian peasant rooms arranged with household furnishings and examples of faience, figurines, embroideries and costumes from the provinces of Moravia and Slovakia. There is also a valuable collection of early manuscripts and printed books relating to the history of Bohemia.

The Museum of Industrial Art (Maehrisches Kunstgewerbe Museum) at Brunn was founded in 1873 at the time

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of the Vienna International Exposition through the efforts of the Association of Art Industries of Moravia. It was at first a private institution administered by a lay board of trustees. Soon after its foundation, the Archduke Rainer became the protector or patron and it was called the Archduke Rainer Museum of Industrial Art until the establishment of the State of Czecho-Slovakia.

In 1921 the administration of the museum was placed in the hands of the Chamber of Commerce, as at Prague. Support comes mainly from the Chamber of Commerce, although the state and province make yearly subventions.

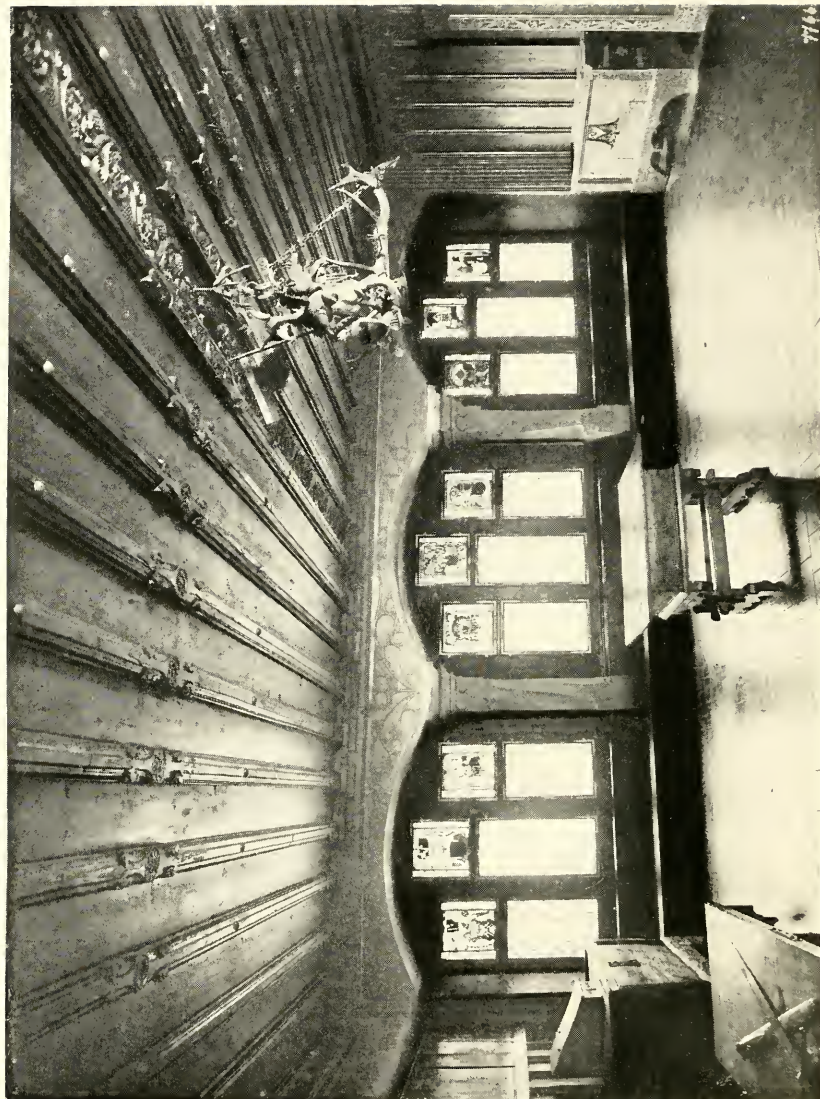
The museum at Brunn was developed to a high point of efficiency and display under one of its former directors, but now has a somewhat neglected appearance. The collections consist mainly of furniture, ceramics, textiles and costumes of Moravian origin together with some notable examples of Italian furniture. The building, which was erected in 1882 on the general plan of the Museum of Art and Industry at Vienna, is not very attractive, although its rooms are well lighted and the lines of travel simple and direct. The museum contains a library and lecture hall and it is proposed to open a school of industrial art in the building during the present year to be supported and administered by the state.

SWITZERLAND

Switzerland possesses several interesting museums of industrial art. Chief among these are the museums at Zurich, Berne, Basel, Geneva, and St. Gall. Inasmuch as the social and artistic culture of the republic is quite distinctly differentiated according to regional location, being largely influenced by Germany on the north, Italy on the south, and France on the west, each of these museums naturally reflects its particular environment.

Zurich

The Landesmuseum at Zurich is the only national or federal museum in Switzerland. The others are supported either by the cantons or by cities. In the case of the Zurich



Swiss National Museum, Zurich. Room from the town hall of Mellingen.

museum, the building, which was opened to the public in 1898, belongs to the city, while the funds for salaries and accessions are contributed by the state. The director, who is also a professor in the University of Zurich, is responsible to the Federal Minister of the Interior.

The museum aims to present in historical form the artistic culture of Switzerland. The display begins with prehistoric and Roman material, followed by a series of rooms devoted to the Middle Ages which are architecturally treated and decorated in the spirit of this period. After these comes a fine series of rooms from the fifteenth, sixteenth, and seventeenth centuries, with the ceilings and panelled walls consisting largely of original material. Alongside these rooms are corridors or galleries in which are arranged collections of furniture and other objects of corresponding periods.

As a series, these rooms, particularly those of the sixteenth century, are undoubtedly the most attractive and successful from a museum standpoint of any similar rooms in Europe. They are based on the culture-history theory of display, but the weaknesses generally evident under these conditions have been skilfully avoided. The walls and ceilings of the rooms are for the most part original; the rooms are of exceptional quality, forming an extensive and closely related series representative of the Swiss home. Restraint and taste have been observed in furnishing the rooms; and finally the relation of the rooms to the corridors containing a large amount of related industrial art material is so simple and evident that their place in the total scheme of museum display is readily apparent.

The earlier rooms have ceilings and friezes, painted or carved, and windows simulating the original appearance. In many of the sixteenth century rooms the walls are hung with tapestries and embroideries and often with paintings.

In each of the rooms only a few pieces of furniture are displayed, leaving a liberal amount of open floor space. No vitrines are placed in the rooms and, on the other hand, no attempt is made to display accessories other than furniture,

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or to give the appearance of a room in use. The result is a series of rooms with a rich and intimate quality, but with no suggestion of anything other than a museum arrangement.

In spite of the attractive appearance made by the Zurich Museum, the director finds the building quite limited in that there is little room for special collections, and in consequence it is necessary to keep almost all the ceramics, iron work, and textiles in the storerooms. He refers to the museum as a building of corridors and thoroughfares.

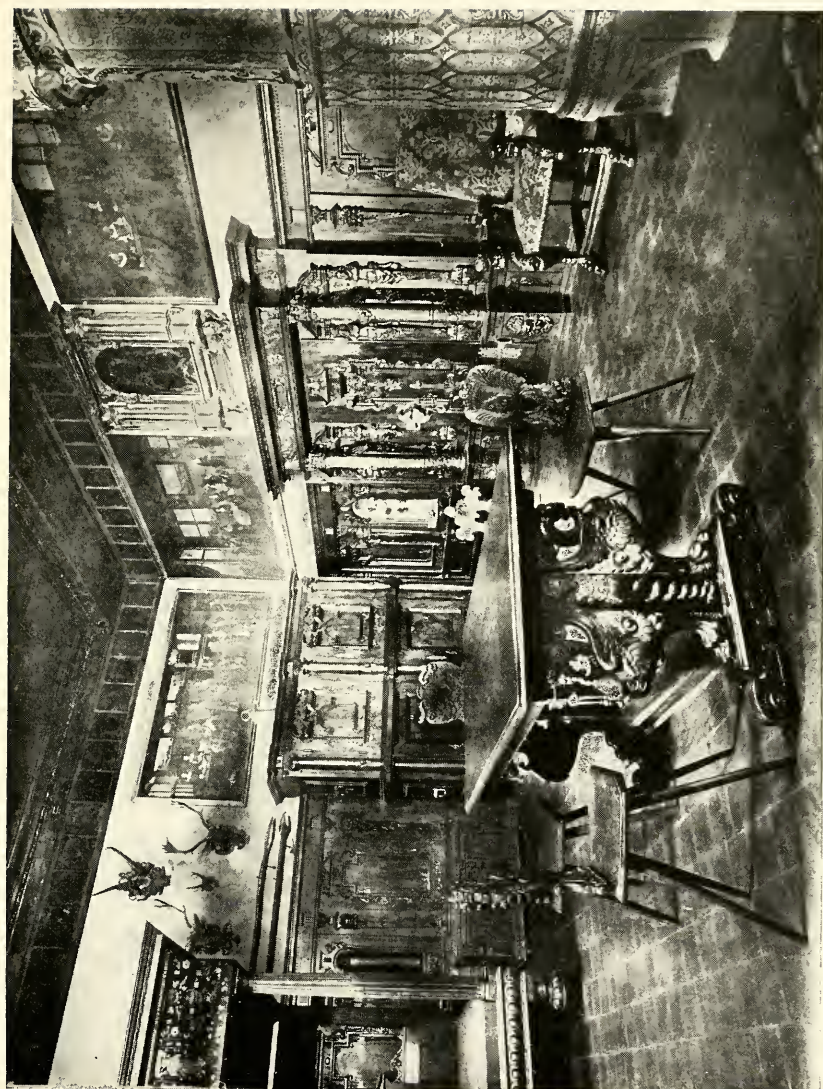
At the side of the Landesmuseum is the Industrial Arts Museum, in the same building with the School for Industrial Art, both of which are owned and maintained by the city. This institution has no permanent collections but holds frequent temporary exhibitions of modern industrial art. These displays, for which the material is carefully selected, are held every few months and have now been maintained for a period of twelve years. Because of their close relations to the School for Industrial Art and the interest with which they are regarded by the public, they undoubtedly exercise considerable influence on the quality of modern industrial art in Zurich. The two museums just described, existing side by side, are complementary in character and together give a comprehensive view of both the old and the new culture of German Switzerland.

Berne

The Historical Museum at Berne (Bernisches Historisches Museum) occupies a large building, opened in 1894, finely situated across the great bridge over the Aar. The museum contains a considerable amount of industrial art material, although its collections are classified as archæological, Bernese-historical, numismatic, and ethnological.

On the ground floor is a series of rooms from what might be called burghers' houses, largely constructed of original panelled walls and ceilings of the seventeenth century. The rooms are of moderate size, simple in character, and contain windows, portraits, furniture, stoves, and household gear.

On the floors above are several rooms containing material of finer quality which illustrates Bernese culture from the fifteenth to the seventeenth century. The display in these



Bernese Historical Museum, Berne, Seventeenth century room.



Museum of Art and History, Geneva. Room of Jean Jacques Rigaud.

rooms is generally composite in character and the arrangement chronological.

Here may be seen one of the few examples of effective costume display to be found in European museums. The cases, in each of which are placed three costume figures, are entirely of glass and about $7\frac{1}{2}$ ft. long by $2\frac{1}{2}$ ft. wide. Accessories are shown in other cases and paintings, illustrating costumes, together with dress embroideries, are hung on the wall.

A very remarkable collection from Persia and the Near East, a region represented only to a small extent in European museums, was bequeathed by H. Moser Charlottenfels. It consists of armor and arms, ceramics, embroideries, printed cotton, books, jewelry, and metal work.

The museum derives its main support from the Canton of Berne, but in addition receives substantial sums from the Museum Association of Bern and from entrance fees.

In contrast to these museums the Musée d'Art et d'Histoire Geneva at Geneva represents a culture distinctly French. It is a city institution and occupies a large and handsome building, inaugurated in 1910. The chief support comes from the municipality, although a considerable contribution is received each year from a society of friends of the museum. There are sections devoted to archæology, fine arts, decorative arts, and numismatics.

The department of decorative art consists of a series of fine rooms in which are displayed collections of laces, textiles, enamels, ceramics, metal and wood work. The material exhibited includes contemporary work as well as the art of former centuries. There are also several rooms with original wall coverings of the fifteenth, sixteenth, seventeenth, and eighteenth centuries, which serve as backgrounds for composite collections illustrating the art of these periods.

The library, occupying a large room, comprises some 4,000 volumes and 110,000 reproductions relating especially to decorative art. It is open to the public every day and three evenings a week.

Frequent lectures upon art topics are given at the museum and regular courses in archæology and history of art, involv-

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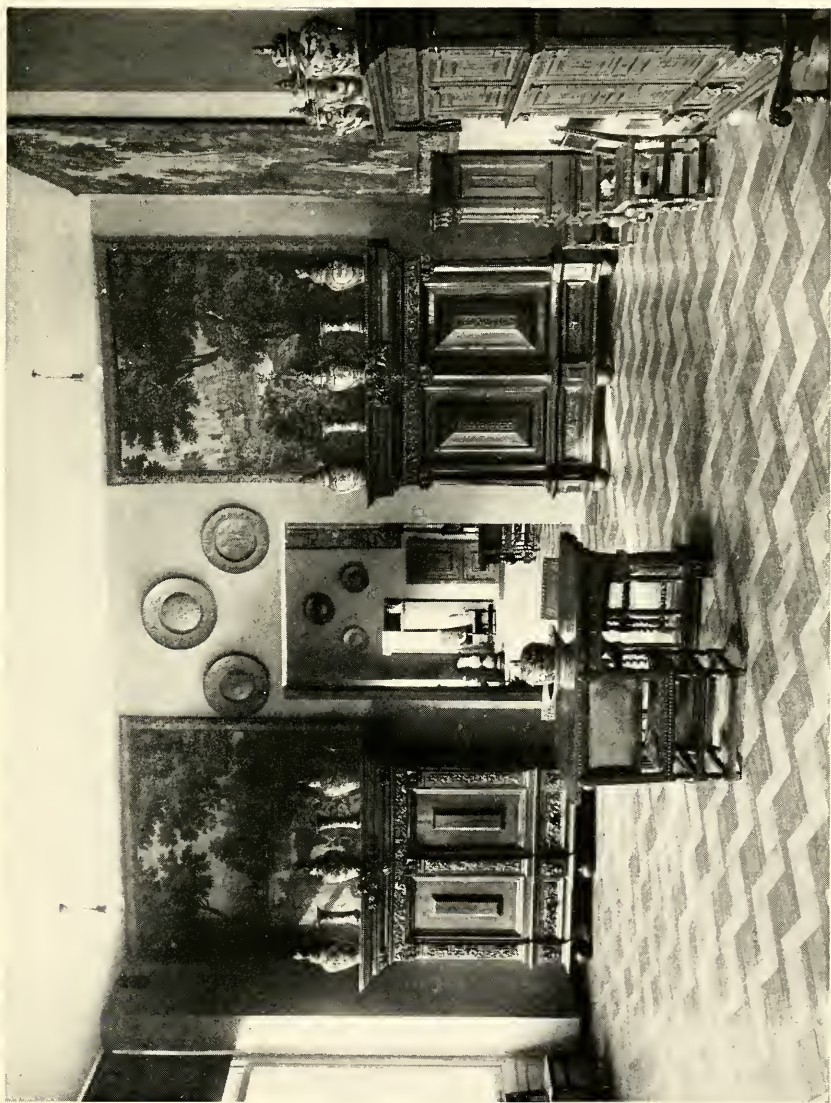
ing various subjects, are conducted in its halls, the lecturer making direct use of museum material.

Temporary exhibitions of old art are also held; but the museum possesses a very important additional opportunity for these exhibitions in the Musée Rath, situated in the center of the business part of the city, where exhibitions of present-day painting, sculpture, drawing, engraving, architecture and decorative arts are organized by the municipal authorities, by the Association of Artists, or by individual artists. The privilege of exhibiting is accorded to Swiss artists without charge. The exhibitions at the Musée Rath are under the general supervision of the director of the Musée d'Art et d'Histoire, who in this case is sometimes supplemented by a jury of admission.

BELGIUM

Brussels

In Belgium the outstanding institution in applied art is called the *Musées Royaux du Cinquante-naire* at Brussels. This museum is housed in a large temporary building erected for the Exposition of 1880, now being gradually made over into permanent form. It is supported by the state and comprises five departments: Antiquities, Art Industries, Arms and Armor, Ethnology, and Reproductions. The section containing the industrial art collections has been recently reconstructed and the collections have been re-arranged. This re-arrangement has been effected on a plan similar to that represented by the German museums of industrial art, namely period style displays involving composite exhibits. The department begins with a Gothic chapel in which are displayed many fine examples of ecclesiastical art, such as reliquaries, carved retables, embroideries and tapestries of early Flemish origin. Following are three pre-Renaissance rooms containing furniture, sculpture, tapestries, paintings, enamels, goldsmith and other metal work. Next is a room of the Flemish Renaissance, then a room containing Dutch art of the seventeenth century, and finally a room devoted to *l'Ebenisterie liègeoise* (cabinet-making of Liège) in the style of Louis XIV, Regence, and Louis XV. The rooms are of good size,



Musées Royaux du Cinquantenaire, Brussels. Dutch room of the seventeenth century.

well lighted from the side, with the general effects excellently composed.

The floor above contains fine collections of Flemish porcelain, Dutch faience, stoneware, and textiles. The woven textiles and embroideries are arranged in a well proportioned room about 65 yds. long, lighted from above, in which are placed twenty free-standing vitrines arranged in a double row. In these are displayed a remarkable collection of Italian copes. On the walls are glazed frames and underneath, counter cases. Swing frames are also used, each accommodating about fifty-two frames. There is also a room containing an admirably arranged collection of laces displayed in wall frames and in counter and free-standing cases.

A very interesting and recent development at the museum is the Educational Service, an undertaking not aided by the government nor directly connected with the museum administration, but supported by fees from subscribing members. It aims to contribute to the historic and artistic education of the public and to realize more fully the instructional value of the collections. The methods employed are popular lectures, elementary courses of instruction, and conducted visits to the museum collections. In the spring of 1923 there were 412 members each contributing ten francs yearly. Lectures, given at 10:30 on Sunday mornings, are attended on the average by about one hundred persons. Courses of instruction on the history of art and other subjects are given in the evenings and afternoons. The courses are, for the most part, arranged in series of ten lectures and have an attendance of about sixty-five persons. A charge of ten francs is made for the course or two francs a lecture, reduced to half price for members. Conducted visits with groups not exceeding twenty-five are made in connection with lectures and at other times. For these visits one franc, reduced to fifty centimes for subscribing members, is the charge. Pupils in the city schools are admitted free. The Educational Service was developed independently of the museum administration because of the conviction that the work of instruction and the duties of a museum curator often require distinct types of mind.

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The museum also maintains a course in archæology and the history of art with the object of training museum personnel. The course, four years in length, comprises some fifteen courses of lectures of very comprehensive scope, with practical and individual work in the later years. The licentiate or bachelor degree may be reached in three years and the degree of Doctor in Art and Archæology in four years. The courses are notable as being the only instance in Europe where systematic and intensive training of college grade aiming at the preparation of personnel is offered by a museum. Practical courses in archæology are also offered by the museum. Though of an advanced nature, these courses have only a cultural aim.

Antwerp

In Antwerp is to be found the fine building erected by Christopher Plantin in 1576, and now maintained by the city as a museum. The well-preserved building and tastefully arranged interiors with their wealth of furniture, tapestries and paintings on the one hand, and printing equipment on the other, give a most attractive and informing picture of the home of a wealthy Flemish burgher of the sixteenth century, and of his business establishment.

The Museum of Antiquities formerly contained in the Steen and now housed largely in an adjoining building, holds a rich collection of Flemish furniture and household apparatus of the earlier centuries.

At Ghent is a small museum of Industrial and Decorative Art, while at Liège are the Musée d'Ansembourg, and the Museum of Antiquities, both containing interesting collections of local furniture, pottery, and glass from the seventeenth and eighteenth centuries.

HOLLAND

Amsterdam

The great Rijks Museum at Amsterdam, famous mainly for its collection of Dutch paintings, contains a department of prints, connected with which is a reference library and a department called History and Art, largely composed of industrial art collections.



Rijks Museum, Amsterdam. Room of costumes.

The building erected by the architect Cuypers in 1877-85 consists of a closed H with covered courts and roadway through the center. The museum is supported by the state. Friends of the Netherlands Museum contribute to a fund which is used for the purchase of new material. The museum director is responsible to the Ministry of Education, Art and Science. No lectures are provided by the museum and no temporary exhibitions are held.

The rooms devoted to the department of History and Art begin with a series of halls showing the development of ecclesiastical architecture and decoration from the earliest times up to the fifteenth century, followed by rooms representing the domestic life of later centuries. One of the latter contains tapestries, embroideries, carpets and woven textiles displayed on the walls and in vitrines or frames; in another room are metal work, brass, pewter, iron, locksmith work and woodwork; a third contains a remarkably rich collection of gold and silversmith work. The rooms are of good size and well lighted, with attractive wall and floor displays.

Following are twelve rooms devoted to Dutch furniture and woodwork. The majority are on the court side from which they receive very poor light, and inasmuch as the rooms are quite deep and the exhibits crowded, scrutiny of the objects is very difficult. The exhibit of Dutch and Oriental ceramics, on the other hand, is very well displayed in large, well lighted rooms, as are also the collections of glass and stoneware, which are particularly well arranged.

At the time of the author's visit a costume exhibit was being developed in two rooms. The main display was in free-standing white painted cases, each containing one costume. Long, standing wall cases held one costume to each three or five feet of length. The models or forms for the costumes were being made with extreme care, sculptors being engaged to model the feet, arms, and hands. Much care was also being taken with every detail of arrangement, particularly as regards effect of light and color. The results obtained were notably fine and the rooms promise to be, when com-

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pleted, one of the few successful examples of costume display in European museums.

Other rooms contain collections of cast and wrought iron, locksmith work, laces, and English furniture of the eighteenth century.

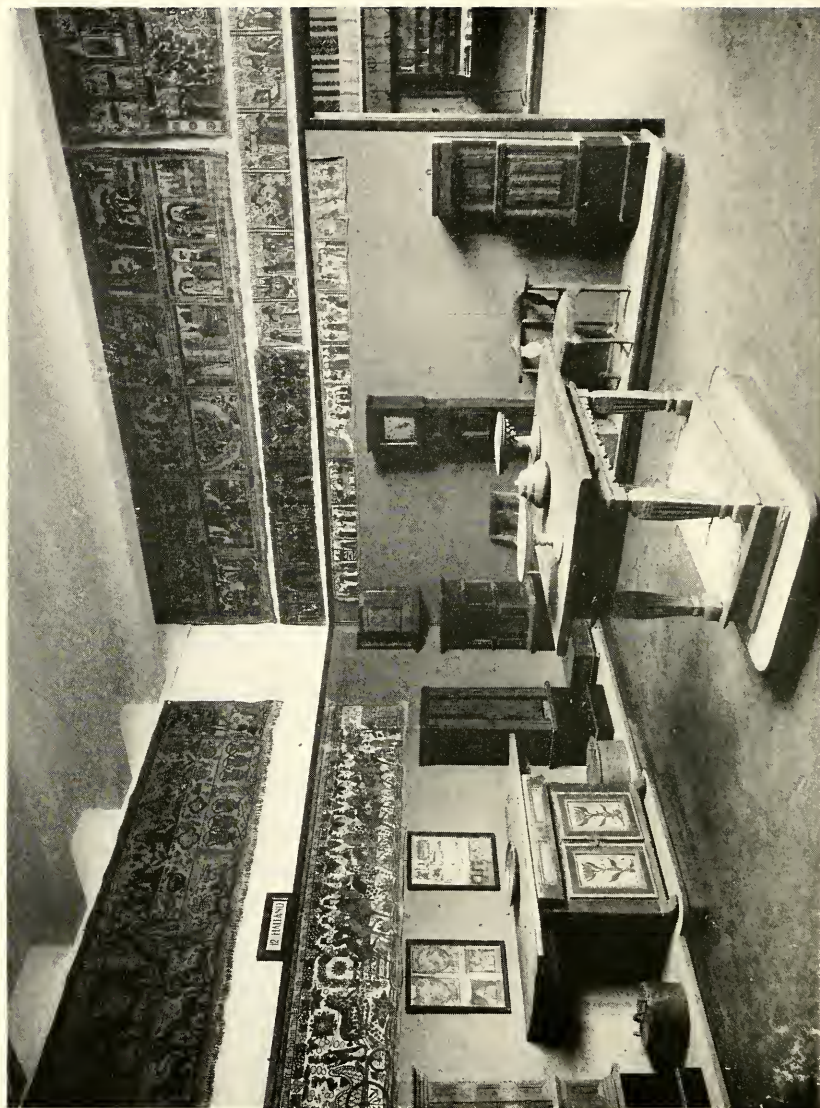
The Stedelijk or Municipal Museum at Amsterdam is hardly noteworthy on the side of the industrial or decorative arts with the exception of the beautiful rooms in the left wing of the building containing the Sophia Augusta collection. This collection was donated to the city by Baroness Sophia Augusta Lopez-Suasso in 1890 with a large sum for maintenance. A second important bequest from another Amsterdam family, together with aid from the city, financed the construction of a building which was completed in 1895. The municipality provides the remaining funds needed for the maintenance of the museum.

The Sophia Augusta collection consists of six remarkably fine rooms decorated in the style of Louis XV, XVI, and Empire, together with other rooms containing furniture, Oriental and Dutch porcelains, ivories and jewelry, watches and goldsmith work. In a central hall on the ground floor the museum supplies the needs of the city for temporary exhibitions. Ten or twelve of these are arranged during the year, a number of them devoted to contemporary industrial art.

In several other Dutch cities, as The Hague, Delft, and Harlem, there exist small and as yet undeveloped museums of industrial art.

DENMARK

Copenhagen The Danish Industrial Art Museum (Danske Kunstindustrimuseum) at Copenhagen was inaugurated in 1894 for the advancement of Danish industrial art and the education of public taste. Its scope includes furniture, ceramics, European and Oriental glass, metal, and textiles. Though not large in extent, it possesses excellent materials both of Danish and Oriental art arranged mainly upon a technical basis. The



Nordiska Museet, Stockholm. Room of the Province Dalarna.

collections are composed of originals, copies being used only when the original is in another museum of Copenhagen.

The museum is administered by a board of trustees of twenty-four members who represent two of the government ministries, the municipality, the Manufacturers' Association, the Carlsberg Legacy, private contributors, and the Friends of the Industrial Art Museum. It receives a subvention from the state of about 50,000 Kr.; the Manufacturers' Association contributes 6,000 Kr.; the State Lottery yields 40,000 Kr.; various legacies bring in 5,900 Kr.; Friends of the Museum give 10,000 Kr., and the East Asiatic Art Society 10,000 Kr. There is a library of two rooms, one of which contains books and the other a collection of photographs and reproductions, stored in linen covered cases measuring 60 by 46 by 4 cm., arranged in double tiered wall cases. The library is used as a study room to which specimens are freely taken from the exhibition cases.

There are frequent exhibitions of current Danish art, foreign applied art, and historical art. Influence upon workers in the industries is sought for chiefly through these exhibitions and the industrial art school.

The museum has just moved into very interesting new quarters formerly occupied by an old hospital. The building is long and low and encloses an open court. The side wings are one story only in height and the ends two stories. The exhibition rooms are all of uniform depth, with abundant lighting on the side, and constitute a simple line of travel. A novel heating system has been installed consisting of steam piping underneath solid cement floors in which there are no openings. It is planned to maintain the floors at a temperature of 61 degrees Fahrenheit and the air at 54 degrees.

Several other museums in Copenhagen and the vicinity contain extensive collections of Danish furniture, household gear and decorative objects. First among these is the National Museum, founded in 1807 and occupying the Prindsens-Palais built in the eighteenth century. The Danish Collection contains both pre-historic and historic material. The rooms devoted to the Middle Ages and modern times are rich in

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examples of Danish furniture, metal work, armor, domestic utensils, and church vestments. The material is in large part arranged in small rooms with original wall coverings, making an interesting and often pleasing effect despite crowded conditions.

Another collection is to be found in the Rosenborg Palace. This building, erected in 1610-25, was used by the Danish monarchs as a residence up to the middle of the eighteenth century. The rooms have been preserved as they were furnished by various monarchs, with the addition of jewels, plate, portraits, ivories, glass, and other personal possessions of the royal family.

Frederiks-
borg

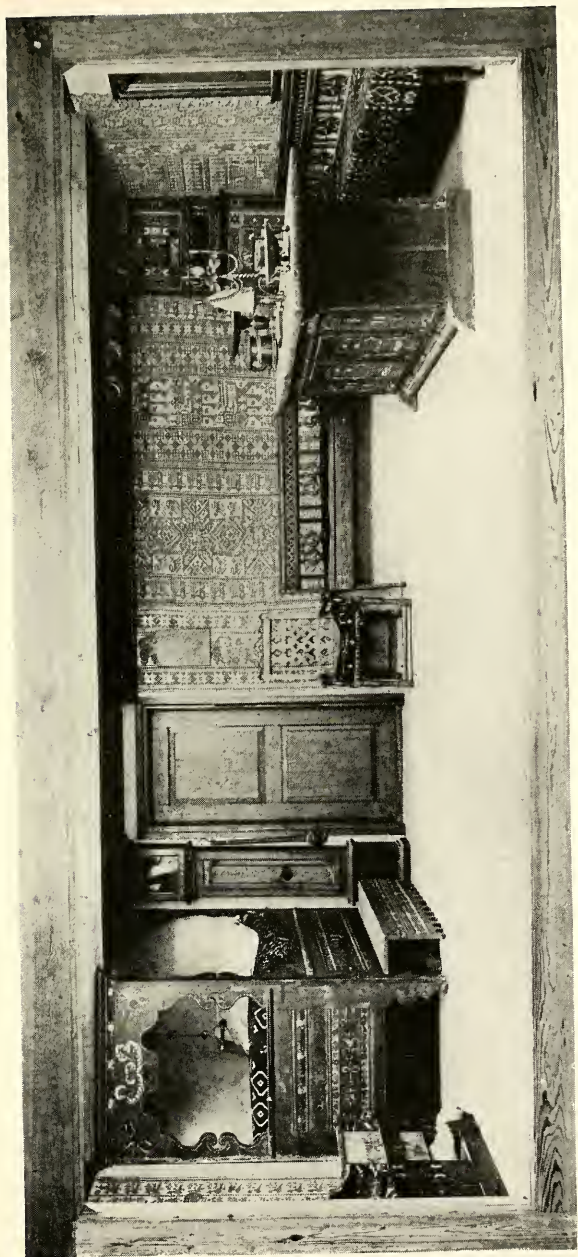
A short distance outside the city is the fine Renaissance castle of Frederiksborg, erected in 1602-20, and also used as a royal residence. In 1859 a fire destroyed the greater part of the main building, which was later rebuilt and fitted up as a national historical museum, the expense being defrayed from the Carlsberg Fund founded by Dr. J. C. Jacobsen. The many different rooms are constructed and decorated in the style of various periods, from early Gothic times to the middle of the nineteenth century, and contain appropriate furniture, metal work, carvings, tapestries, portraits and other decorative material.

These three collections in their entirety furnish a very comprehensive and intimate picture of Danish artistic culture from the earliest times almost to the present day. The method of display in each case reflects the culture-history theory prevalent in the last decade of the nineteenth century.

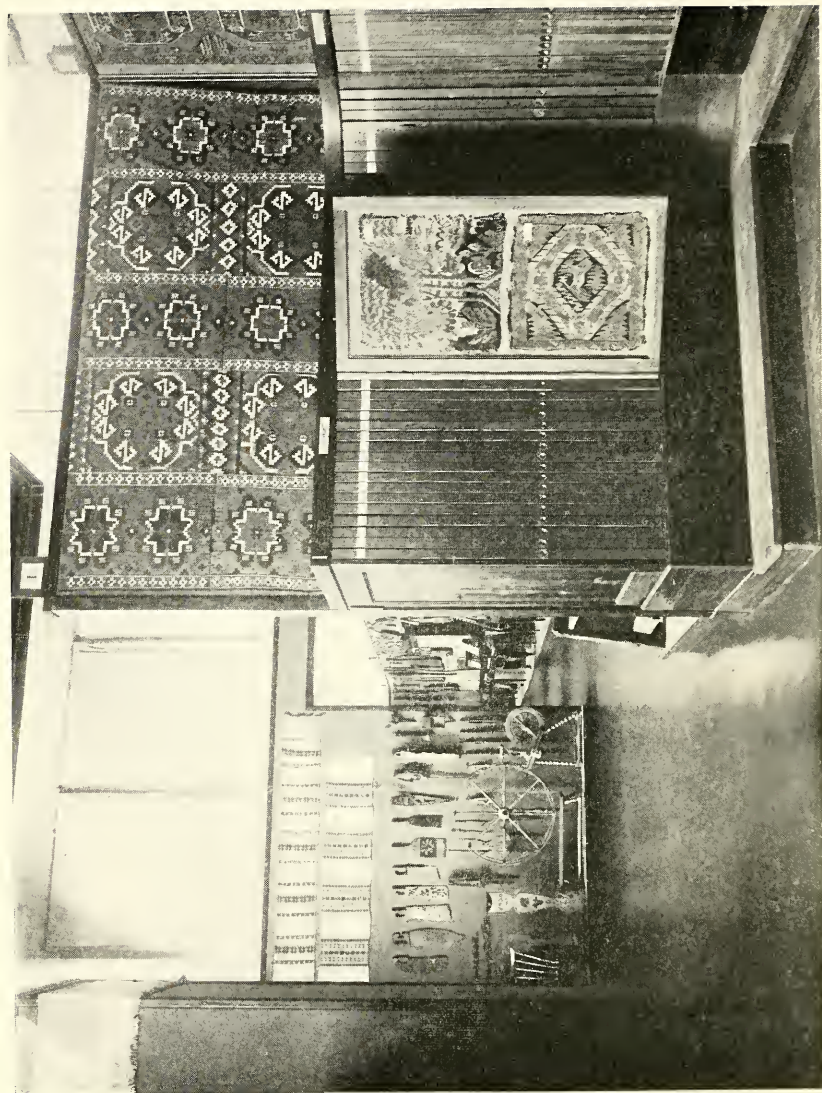
SWEDEN

Stockholm

Stockholm possesses no distinctive museum of industrial art, but it has, besides the National Museum with its small but select collections of furniture and decorative art, the remarkable Nordiska Museet, or Northern Museum. This museum, which was originally called the Scandinavian Ethnographical Collection, was opened October 24, 1873, after two years of preparatory work. Its origin and develop-



Nordiska Museet, Stockholm. Interior of peasant's room from Skåne.



Nordiska Museet, Stockholm. Textile display rack in main gallery.

ment is due to the energetic initiative of Doctor Arthur Hazelius.

In 1880 a Society was founded to further the interests of the museum, now an independent institution with its own board of directors. Money for the splendid new building, designed in the so-called Vasa style which prevailed in Sweden during the sixteenth century, was raised by means of a lottery. The first section of the museum was opened in 1907 and the entire building was finished in 1909.

The aim of the Nordiska Museet is to depict the culture of the Swedish, or rather the Scandinavian, peoples during the last four centuries. The collections illustrating the life of the Swedish peasantry are probably the most comprehensive and at the same time most effectively displayed of the kind in Europe. All of the various provinces of Sweden are represented, both by means of peasant cottage interiors ingeniously lighted, and through other rooms containing costumes, furniture, textiles, and all manner of household utensils. The arrangement is beyond praise. The individual objects are not labeled, but the character of each room as a whole is clearly indicated and the admirably printed guides serve to convey all needed information.

Twenty-eight rooms on the ground floor are given to the Swedish provinces and twelve rooms on the second floor to the culture of other Scandinavian countries, Norway, Iceland, Denmark, Schleswig-Holstein, Esthonia, and Finland. The third floor is devoted to the so-called "culture of the higher classes" and comprises collections of industrial and decorative art illustrating the transitions from the Vasa period of 1520 consecutively to the year 1900.

The textile collection is displayed in a peculiarly interesting fashion. In addition to the implements and apparatus used for spinning and weaving, and examples of different techniques displayed in several rooms, a large collection of textile specimens is contained in special frame cases arranged along the wall. The frames, about 30 in. wide by 4 ft. 6 in. high and $1\frac{1}{3}$ in. thick, stand side by side. Each one can be pulled out and swung in either direction, making at once a

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very compact storage scheme and an arrangement offering great facility for inspection of the individual specimens.

The museum publishes a report, "Fataburen," appearing every fourth year.

Beginning in 1891 the Open Air Museum of Skansen was created as a section of the Northern Museum. This remarkable open air museum occupies a large area of ground not far from the building of the Northern Museum. Here have been erected various buildings illustrating the peasant or agricultural life of Sweden. The buildings have been brought from the various districts of the country or, in a few cases, are copies of such buildings. Skansen contains not only the dwellings and barns, but all the outdoor accessories of peasant and farming life, as well as a number of monuments and examples of picturesque early wooden steeples or bell towers. One of the objects of study has been the different methods of construction employed in the various Swedish provinces at various periods. This open air museum has attracted great attention and has been a pattern for similar displays in the smaller museums of Sweden and in other countries.

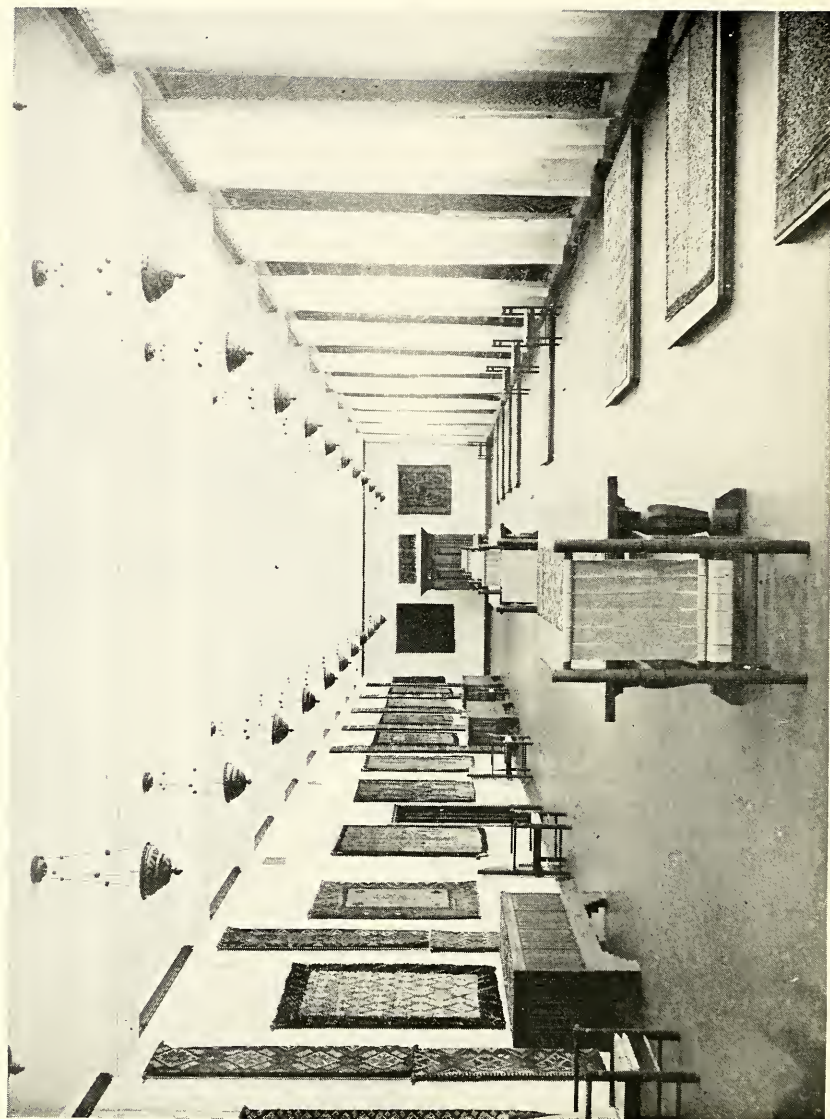
Gothenburg In Gothenburg is to be found an extremely interesting though not large industrial museum, the Röhsska Konstslojd-museet. The museum is administered by a board of seven members appointed by the municipal council and by the directors of the following institutions of Gothenburg: The University, the Museum, the Arts and Crafts School, and the Technical High School.

The town of Gothenburg pays the administrative costs of the Museum, amounting to about 80,000 crowns a year. Means for augmenting the collections are supplied by private funds representing a capital of about 300,000 crowns.

The museum building was erected in 1916 and is very modern in its character. The rooms are of good size, conveniently arranged, with excellent lighting and ventilation. In the front, on the second floor, is a long hall provided with tables for the study of textiles. Chests on the side walls hold portfolios of specimens, and adjoining is a storeroom for



Open Air Museum of Skansen, Nordiska Museet, Stockholm. Old house from Blekinge.



Röhsska Konstslojd-museet, Gothenburg, Sweden. Textile room.

textiles in which the specimens are hung on racks. The collections in the museum include textiles, iron work, ceramics, glass, and furniture, arranged according to materials, together with several displays showing Swedish interiors of the eighteenth century. The museum also contains a small but well selected collection of Chinese and Japanese art that is excellently displayed. Material is selected primarily for its bearing upon modern Swedish industrial art and every facility is given designers for study and sketching.

Classes from different schools frequently use the collections for purposes of study. Temporary exhibitions of present-day handicraft are held in the museum during the autumn, winter, and spring. Of late a number of workshops have been set up where several highly skilled master craftsmen carry on their work and give instruction to younger and less experienced men in the crafts.

In the city is also the Gothenburg Museum containing divisions of ethnology, culture history, and painting. The culture history section is almost entirely devoted to collections of industrial art among which are many examples of Chinese porcelain brought to the country in the eighteenth century by the Swedish East India Company, and considerable Swedish furniture chiefly of the seventeenth and eighteenth centuries. While the collections are arranged mainly on the basis of material, there are several room ensembles of the eighteenth and early nineteenth centuries very attractively displayed.

PART III

SPECIAL MUSEUMS

HISTORIC TEXTILE MUSEUM, LYONS, FRANCE

THE beginnings of the Historic Textile Museum at Lyons, France, date from the foundation of a Museum of Art and Industry by the Chamber of Commerce at Lyons in 1864, designed to receive designs and other objects useful to the industries of Lyons. At the end of some years it appeared that this museum did not satisfactorily fulfill the needs of a city in which the manufacture of silk predominated and it was decided to develop an institution specially devoted to textiles. This idea was realized in 1890 in the establishment of the present museum by the Chamber of Commerce. The purchases of the Chamber of Commerce form the basis of the collections, but these have been enriched by a number of legacies and gifts.

The exhibits represent an unrivalled and continuous series that traces the history of textiles from high antiquity to the present time. The main divisions constituting a chronological series are Byzantine, including many Coptic examples, Mohammedan largely Persian, Italian and French. Chinese and Japanese textiles are also well represented and there are important collections of embroideries and laces.

In a great room called the Salle d'Honneur the specimens considered most precious are installed in large cases. In one of the corridors is a remarkable collection of loom models. There are eighteen of these installed in cases about 2 ft. by 4 ft. by 4 ft. high, each model representing a distinct forward step in the technical evolution of the loom. An exhibit of silk worms and silk culture is also contained in the museum.

The library contains, besides books upon the textile industry, the study material at the disposition of designers.

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Here are over one hundred and forty-four portfolios about 4 ft. by 2 ft. in size and forty boxes of loose pieces devoted to ancient material. There are also over two hundred portfolios about 20 in. by 15 in. in size containing modern examples. Of these modern specimens not less than 250,000 represent the years since 1840. The reserves in storage which are also at the disposition of workers are not less than double the number held in the library. All this material is at present being reorganized. The director states that were the necessary funds and space available, he would be inclined to dispose the specimens on frames similar to those in the Nordiska Museet, which he considers an admirable arrangement for workers. The library is said to be used by ten to fifteen designers a day who for the most part consult the historic material.

The museum is entirely supported by the Chamber of Commerce. The funds that form the income of the Chamber and from which is drawn the budget of the Museum come largely from the Institution for Conditioning Silk. The museum is administered by a committee of the Chamber and a few other members who are artists and amateurs. This committee authorizes all purchases. From 30,000 to 50,000 francs a year are spent on accessions which consist mainly of antique specimens. Outside of this budget, the Chamber is always ready to consider the purchase of specially important pieces. Specimens of all modern silks are acquired by the museum.

THE MUSEUM OF THE TEXTILE SCHOOL AT CREFELD, GERMANY

The purpose of the textile museum connected with the spinning and weaving school at Crefeld is to serve the needs of the textile industry in the matter of reference documents. It is organized entirely for this end and not for public display. Effort is made by the museum to collect examples of every important kind of historic art textile, weaves, printed cloth, tapestries, embroideries, laces, etc., in order that the



Historic Textile Museum, Lyons. Costume display in main hall.

evolution of the textile ornament and technique of all times and peoples may be united in a clear survey.

About ten thousand specimens are comprised under the following divisions:

1. Coptic fabrics and silks up to the tenth century. Byzantine silks.
Peruvian collection of woven stuffs.
2. Persian, Sicilian, Italian, Spanish, German, Polish, French, Chinese textiles from the early Middle Ages to the Gothic.
3. Renaissance weaves—Italian, Spanish, German, Polish, Persian.
4. Late Renaissance fabrics of the same countries.
5. Baroque, German and French.
6. Rococo and Empire of the same countries.
7. Oriental woven stuffs: Persian, Indian, Chinese, Japanese.
8. Embroideries, hand work, and laces of all times and peoples.
9. Printed stuffs of all times and peoples.
10. Large pieces, tapestries, Gobelins, etc.

For the most part the specimens are mounted on card-boards about 24 in. by 34 in., and stored in cupboards in double-counter cases. On the sloping tops and on vertical screens rising from these cases a number of examples are displayed in frames. There are a few labels on the cases, but none on the specimens. Each mount is identified by a number referring to a hand-written catalogue.

In addition to the exhibits named above, the museum also contains a collection of modern specimens made by the Association for the Advancement of the Textile Industry. This collection, which augments daily, comprises perhaps one and a half million pieces from the year 1898. They are, for the most part, bound in "swatches" and kept in drawers. Prints and photographs are also stored in this manner.

Large examples of important textiles cover the walls of a lecture room used for instruction in the history of textiles. The museum contains a technical exhibit illustrating the pro-

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duction of silk from the cocoon, as well as one showing the spinning of wool and other fibers.

The school and museum is supported to the extent of one-third of its budget by the city of Crefeld and the remaining two-thirds by the state of Prussia.

THE MUSEUM OF EAST ASIATIC ART, COLOGNE, GERMANY

The Museum of East Asiatic Art in Cologne was the first in Europe to be dedicated exclusively to the field of Oriental art. The project was realized through the zeal and devotion of Professor Adolf Fischer, of Cologne, who devoted many years of study and travel in China, Korea, and Japan to the collection of examples of the art of these countries and to urging the importance of this art upon his countrymen.

In the year 1909 Professor Fischer donated his collections to the city of Cologne on condition that the city build and support a museum to house them in accordance with his plans. The city accepted the gift and erected a very attractive and well planned building adjoining, and with an entrance through, the Industrial Art Museum. On October 25, 1913, the museum was opened. It contains well selected examples of Oriental art of the highest order displayed in an extremely effective manner. The collections include Chinese paintings, stone sculpture, bronzes, lacquer, glass, cloisonné, ivories, and ceramics; and paintings, lacquers, bronzes, potteries, porcelains, arms, prints, and examples of the lesser arts of Japan. Another room is devoted to Korean art.

The exhibition rooms are of moderate size, admirably lighted, and are so disposed as to allow very simple and well defined lines of travel. Each room contains comparatively few well selected examples, arranged so as to present the most agreeable effect and allow full opportunity for study. In the Japanese section there are three original rooms of charming quality, each one containing excellent examples of Japanese household art.

Details of display, furniture such as cases for small paint-



Museum of East Asiatic Art, Cologne. Rooms containing Buddhist art.



Wall Paper Museum, Cassel, Germany. Hall of German products.

ings on silk or paper, wing frames for Japanese prints, and wall cases for textiles have been worked out in practical and pleasing fashion.

The East Asiatic Museum is notable not only as a finely developed example of museum technique, but as a collection that provides in itself for the study of every phase of Oriental art.

The museum is supported by the city of Cologne. Professor Fischer died on April 13, 1914, since which time the position of director has been filled by his widow.*

THE WALL PAPER MUSEUM AT CASSEL, GERMANY

The Wall Paper Museum at Cassel is an interesting development of recent years. It was established by wall paper manufacturers and dealers and is maintained by them. The museum is housed in a small palace, apparently of the eighteenth century, which fronts on an interior city court and contains a series of rooms well adapted for display purposes.

The early exhibits comprise Spanish leather hangings of the seventeenth century and painted and printed linens of the eighteenth century. Wall papers begin with hand-printed examples of the decade between 1800 and 1810 followed by early English machine-printed papers of 1820 and Zuber papers of about 1840. From this point the development of wall papers during the nineteenth century and to the present day is shown by exhibits illustrating every variation of technique and artistic treatment.

One room about 20 ft. by 60 ft. is arranged with alcoves some 3 ft. in depth. Blocks and lithographic plates used for hand printing and rolls for machine printing are shown. In one of the passages is an old hand printing stube with

* In 1925 a second East Asiatic Museum was opened in the old building of the Industrial Arts Museum in Berlin. It belongs to the Prussian state system of museums and contains distinguished and highly valuable collections of eastern art.

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original wood blocks, color tanks, printing press, and other appurtenances.

In a separate wing are displayed examples of foreign papers. Among these are many from Japan, two rooms containing French papers, a Zuber room, and a large display of English papers illustrating old techniques and including a few examples produced by William Morris. There is one room devoted to papers of American make.

THE GERMAN MUSEUM FOR ART IN COMMERCE AND INDUSTRY, HAGEN

Although the Museum for Art in Commerce and Industry no longer plays the prominent part it filled in Germany before the World War, a survey of industrial art museums would hardly be complete without some reference to its scope and activities.

The museum was founded in 1909 at the combined initiative of the Deutsche Werkbund and the Folkwang Museum at Hagen. The latter institution, established some ten years earlier by Karl Ernst Osthaus in the factory town of Hagen in Westphalia, was essentially a modern conception and noteworthy in itself. It aimed at setting before the people objects at once fine and simple, fitted for production at moderate cost, and suited for the homes of middle class people. It contained excellently composed examples of living rooms designed by Henry Van de Velde and a gallery of paintings, among which were notable examples of important modernists. The museum included an information office to give advice to the public on questions of home furnishing.

Herr Osthaus had been prominently identified from the first with the organization of the Deutsche Werkbund, and out of his relation to the two institutions grew the idea of a traveling museum which should circulate selected examples of contemporary quality products among the museums and schools of Germany. This traveling museum was to be the exponent of the modern German movement in applied art and to bring the influence of this movement to bear more



Folkwang Museum, Essen (formerly in Hagen). Corner vitrine in picture gallery.

seriously on the life of the German people and more effectively upon German industry. Its collections, which included both hand and machine work, were selected for excellence of workmanship, fitness to purpose, and good design. They included the following sections:

- I-IX Advertising and commercial printing;
 - X Modern book trade;
- XI-XII The development of type and modern lettering;
- XIII Graphic reproductive processes;
- XIV Wall paper and linoleum;
- XV Modern textile art;
- XVI Glass painting and gold mosaic;
- XVII Metal work;
- XVIII Typical industrial constructions;
- XIX Wicker and basket work;
- XX Modern architecture;
- XXI Art and school;
- XXII City planning.

These collections were sent throughout Germany to stimulate an appreciation of fine work and good design and to develop an interest in national arts and crafts work of all kinds. They were offered to city authorities, museums, commercial and art schools, societies, and private persons as loans for a period of three or four weeks in return for a moderate fee which covered the cost of packing and transportation only. When these specimens were on view in a local museum the authorities endeavored to supplement the exhibit with specimens from their own collections, thus linking the modern work to the old. Lectures and leaflets were also provided to supplement and describe the collections.

The collections were sent even to countries outside of Germany. In 1912-13 an extensive exhibit was sent to America and shown in the art museums of Newark, Chicago, St. Louis, Indianapolis, Cincinnati, Pittsburgh, and in the Arts Club in New York City. This undertaking was due to the initiative of John Cotton Dana, director of the Newark Museum, who arranged with the German authorities for the

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exhibit and obtained the coöperation of the other American museums. The collection contained over a thousand objects representative of the graphic arts, advertising art, book making and leather work, wall paper and linoleum, textiles, ceramics, glass, metal work, wood and ivory, and photographs.

Besides the industrial art collections of the traveling museum, important sections comprising photographs and lantern slides of modern architecture and industrial products, both of Germany and foreign countries, were developed and placed on sale.

An information department was organized to give advice on questions of artistic advertising and the improvement of industrial products. This department also conducted competitions for show windows and competitions for designs in several fields.

After the World War the activities of the museum at Hagen and the Deutsche Werkbund were greatly curtailed, and in 1923, following the death of Herr Osthaus, the Folkwang Museum was moved to Essen, in the Ruhr, and the Museum for Art in Commerce and Industry passed into the possession of the city of Crefeld.

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